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BASIC DOCTRINES:

Violin Left Hand Technique

By DR. FREDERICK NEUMANN

2. Use of the vibrato

The vibrato on the violin must have originated in an effort to parallel or imitate the vibrant quality in the artistic human voice which has always been the ultimate model for musical instruments and strings in particular. L. Mozart sees its origin in nature itself and refers to the wavering of the tone when a bell is struck or when a low string is plucked. This he calls "on-ggiamento."¹ Vibrato has been used since the time of the instrument's infancy as can be gathered from the following quotation of Mersenne's "Harmonie Universelle" of 1638.² Speaking of the violin he says: "... the strokes of its bow, are sometimes ravishing ... especially when they are mingled with coverings and gentle motions of the left hand" Though used always, the manner of employment of the vibrato has undergone changes subject to the taste of the times. Applied sparingly at first its use grew until at present it is almost continuously employed by most violinists.

All 18th and 19th century authors advocated reserve in its use. L. Mozart ridicules those players who shake on every note "as if they had the permanent fever." He advises applying the vibrato only where nature itself would produce it, i.e., on last notes or on long ones.³

Baillot warns against making a habit of vibrato and asks that it be used only where expression demands it because it will lose its value and deprive the style of its simplicity; it should be avoided in passages of short duration and used only on long sustained notes or when the same note is repeated.⁴

(Continued on Page 2)

50 Years Ago

EDISON HAS VIEWS ON VIBRATO

By SAMUEL GARDNER

"My boy, don't you hear that awfully shaky bowing in these violin records of SCHUBERT'S AVE MARIA. Look at the records through my microscope, son, and you will see all those wavy lines. Those fiddlers don't know how to draw a steady bow." This was my first introduction to the genius Thomas Edison, when I was in my teens, over fifty years ago.

It's fun to still be able to recall those exact facts of my early efforts as a musician. Edison had just begun to experiment with his flat phonograph records, those terribly heavy and thick discs. He was then looking for a young violinist to have around in his factory in East Orange, New Jersey, to carry on violin recording tests. I was recommended to him by a young singer who was also serving as a voice guinea pig. I was glad to get the job. It paid ten dollars for the day, with no time limits.

Those records which Mr. Edison asked me to listen to were new issues played by Carl Flesch and Albert Spalding. The electrical genius' hearing was not too good. He relied on his ear horn. He was disturbed by the "shaking tones" of the records. I listened to them and could not detect anything unusual. That is when he said in his deep, and quite awesome voice, "My boy, can't you hear," etc., as quoted at the beginning. Edison judged the music by looking at the record through his microscope and noting the type of groove thereon.

Thus started my job with ensuing periods of discussions about music,

violin playing, etc. He really wanted to know what I thought about the sound of the records. In those days I had the youthful audacity, probably not too well curbed, to tell the great man he was wrong in his conception of the playing he was listening to. His secretary, Mr. Meadowcroft I believe was his name, was almost always at his side to take notes. (Many a great idea was developed in this way.) This very polished gentleman was taken aback at the young kid disagreeing with the old man. Edison let out a real hearty haw-haw when I spoke up. He seemed to like the boy-fiddler and his independent

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Edison — On Vibrato

young mind. "Well," he asked, "what do you think is wrong with the tone?" I said, "Mr. Edison, that is the *VIBRATO* you hear in the playing." "The what?" he howled. I then recognized he wasn't as much of an expert in judging musical tone as he thought he was.

My job now was to make violin tests for Mr. Edison for his continued analysis. It gradually became clear to me that what he wanted was a straight, vibrationless tone. This would show a certain type of groove which the mechanical expert would recognize as being the true sound, clear, cool and no expression. We began the tests. I played the AVE MARIA without vibrato. It was horrible. The boss *looked* at my tests without even listening to them. "Good," he said, "that's the way the groove must show." I thought to myself, "What a crazy idea about musical sound." Then came the blow.

Edison said, "Son, how would you like to make a record of AVE MARIA for public distribution?" (Thirty-five dollars was to be my fee.) I must have turned pale, for I couldn't answer immediately. I did some quick thinking. There I was, a young aspiring violinist just trying to break into the concert field and then have a vibrationless-toned record appear as an example of my violin playing. As luck would have it, I hadn't yet learned the Schubert-Wilhelmj arrangement of AVE MARIA well enough to play it up to concert pitch. That saved me, fortunately, from what would have been a very unhappy position. One of Mr. Edison's favorite pieces of music was CHOPIN'S FUNERAL MARCH. I made a simple arrangement of it for violin and piano and recorded it. Lack of vibrato in some of the phrases wouldn't hurt the sound too much in that piece.

After the first tests of this pretty funereal sounding number, Mr. Edison decided he wanted more volume in the violin tone. He called in his engineers and, on the spot, gave an order to build a violin of aluminum and have a horn attached to it. In those days one had to record right into a megaphone. That was hard enough. Now with an extra horn attached to the tin-fiddle, I felt the end had come to my violin playing. In addition, Edison prepared a formula for some rosin to create more friction, and with it more noise. (Edison's conception of powerful tone. This was probably a beginning attempt leading to our present Hi-Fi's, etc. Much sound with few players. This genius' mind was so far ahead, one can now see.)

From Then (1916) . . . Kipp String Quartet



In a few days "that" aluminum contraption was ready. The test was made and ready to be heard. The beginners, and other workers, were called in to listen. I wanted the floor to open up and swallow me. Edison realized very quickly, from the reactions of the listeners, that it was pretty bad. If he hadn't, I was ready to quit.

I then made the record on my own violin and now he wanted to examine the groove under his glass. He didn't have time during that day. After all the workers went home at the end of their work, he would stay on, have a sandwich, then lie down on his hard work table and take a short nap. I had to do the same. Edison, myself and the night watchman were the only ones in the factory. Afterward I would have to wend my way back to New York with a weary bus trip in the hours after midnight.

Mr. Edison liked my recording of the Chopin piece. I was given the opportunity to make several others, (I've forgotten now what they were) and he didn't disturb me about VIBRATO. The records were issued and put on the market. Now I had luck. Those cumbersome Edison records didn't have much success and soon went out of style, with the advent of thinner records then being brought out by other companies. A young violinistic career was paved.

But all this did bring me to the attention of the Victor Phonograph Company for whom I made a few records. The moral of the story—*VIBRATO WAS THE WINNER*.

Left Hand Technique . . .

Spohr demands that it not be used too often and at the wrong place⁵ and David, too, opposes "too frequent or unnecessary use."⁶ Singer-Seifriz rejects its use in quick runs and passages and advises great caution in its use for double stops and octaves. According to Joachim-Moser the steady (unvibrated) tone production is the rule and vibrato is to be used only when the requirements of expression point to it with inner necessity.⁷

Among some 20th century authors one finds similar ideas expressed. Klingler sees lack of insight in habitual use. It should only be used when justified by excitement or feeling; he emphasizes that the expression of greatest vehemence and passion, of deepest feeling will necessarily emerge weaker if it is not contrasted to a usually quiet and even tone.⁸ Rivarde warns never to be dependent on vibrato for expression and points to the fact that the most wonderful effects of contrast can be achieved by avoiding it altogether. Gruenberg approves of the conservative ideas of Spohr and Baillot.¹⁰ Auer deplores the frequent abuse of the vibrato in which he sees a plague of most in artistic nature. "Only the most sparing use of the vibrato is desirable," he

¹M. T. Hollinshead, "A Study of the Vibrato in Artistic Violin Playing," *Univ. Iowa Stud. Psychol. Mus.*, 1, 1932, p. 238-239.

²*Op. cit.*, pp. 238-239.

³Quoted by S. N. Reger, "Historical Survey of the String Instrument Vibrato," *Univ. Iowa Stud. Psychol. Mus.*, 1, 1932, p. 291.

⁴*Op. cit.*, p. 239.

⁵*Op. cit.*, p. 139.

To Now (1961) . . .

Kipp String Quartet Meets Again!



(Those Indestructible Sisters)

Our readers will remember the unusual story and picture of the Kipp String Quartet, composed of four young girls who toured the Middle West, more specially Minnesota, from the year 1910 to 1917. Their concerts were sponsored by the public schools. A brief account of this historical note appeared in the *AMERICAN STRING TEACHER* for last December, p. 23.

Word comes to us that the quartet met together again this summer, for the first time in forty-four years. Mrs. Henry R. Brown, of Washington, D. C., (cellist) was kind enough to send us the following account.

"Due to the fact that our husbands are retired, (two of them) from posts all over the world, France, Italy, Jugoslavia, India, Burma, the quartet is

once more able to meet and play together. We did have a wonderful reunion in Mountain View, Calif., at the home of Hazel Kipp, our first violin, (and the only unmarried sister) who teaches at her home studio, where this little picture was made, in August. Of course we made some tape recordings of our favorite old "warhorse," the Beethoven C min. Op 18, No. 4. Our viola, Maudie, wept a little, Hazel faked several fast measures, Ruth and Winifred soared along beautifully, as they had been playing together in Washington, D. C., and believe it or not we all stayed together, and it wasn't half bad. With a little more practice we could be quite presentable. It encourages one so much. One feels so alive while playing quartets!"

ys.¹¹ The vibrato, he continues, is an affect, an embellishment that "can lend touch of divine pathos to the climax of a phrase in the course of a passage, but only if the player has cultivated the delicate sense of proportion in the use of it." He sees as reason for its constant use a sick nervous condition, a vicious habit, or lack of good taste.

The modern authors who advocate sparing use of vibrato were nevertheless men whose aesthetic tenets derived from

ideas prevalent in the 19th century. Whether for better or worse, it has to be stated that among the contemporary generation of violinists a far more frequent use of the vibrato is encountered.

According to Flesch it was Kreisler who started this "revolutionary change . . . by vibrating not only continuously in cantilenas, like Ysaye, but even in technical passages. This fundamental metamorphosis has put his indelible stamp on contemporary violin playing . . ."¹² Reger in a statistical study found that all violinists examined employ the vibrato on practically all stopped notes of sufficient length to permit its execution.¹³ This is fully confirmed in the investigation by Small.¹⁴

The vibrato has come so much into the foreground that many are found who see in it the decisive element of

expression and in emphasizing its part come to underrate the role of the bow.

Tertis, who advocates a permanent vibrato under the motto "keep your fingers alive," sees in a continuous vibrato properly used the essence of beauty of tone and expression.¹⁵

Berkley, and with him many other contemporary teachers, see in the vibrato the main element in the violin tone.¹⁶

Such views which relegate the bow to a secondary place in tone production are diametrically opposed to the whole credo of the 19th century, epigrammatically expressed in Leonard's previously quoted words: the left hand is the artisan, the right hand the artist. This embodies the idea that basic beauty, expressiveness and wealth of nuance are produced by the bow as the supreme agent of artistic interpretation and that the vibrato is then superimposed to give added warmth, life and excitement.

On a prosaic place this older principle would correspond to the idea that for a culinary masterpiece the basic, delicate quality of the meat is essential and that given this quality it can be shown to fullest advantage by appropriate seasoning. The newer idea is that seasoning alone matters; if strong enough it will make even an inferior meat palatable. This is what Auer means when he says that for many the vibrato is a convenient device for hiding bad intonation or bad tone production.¹⁷ The temptation is great to call this vibrato-first doctrine the ketchup theory of tone-production; as long as the vibrato sauce is poured on strong enough to cover an inferiority of tone production everything is for the best.

The great importance of the vibrato is of course not to be belittled. Yet there is no doubt that the one-sided overemphasis in recent years on vibrato has had undesirable consequences. A decline in the culture of bowing has been attended by a corresponding lowering in the standards with regard to nobility of tone and purity of style—of which Baillot so eloquently speaks—at the expense of a synthetic, mass produced would-be sensuous vibrato. A coming reaction is perhaps already discernible. Szigeti, in a magazine arti-

(Continued on Page 5)

¹²*Op. cit.*, I, p. 40.

¹³"*The String Instrument Vibrato*," p. 339.

¹⁴*Op. cit.*, p. 193.

¹⁵*Op. cit.*, p. 13.

¹⁶H. Barkley, "A Well Developed Vibrato," *Etude*, Vol. 62, (July 1944), p. 399.

¹⁷*Violin Playing*, p. 58.

¹⁸J. Szigeti, "The Absorbing Art of Violin Playing," *Etude*, Vol. 58, (Oct. 1948).

Op. cit., p. 175.

Op. cit., II, p. 43.

Op. cit., II, p. 96.

Op. cit., p. 18.

Op. cit., p. 30.

Op. cit., p. 117.

Violin Playing, pp. 59-60.

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President's Letter

Your president would like to call your attention to one of the most pressing problems in the string picture, that of the teacher shortage. There are simply not enough available teachers to staff the schools which would like to have good string programs.

We should not push our students toward professional music careers, for this decision should come from the individual, nor should we push them into teaching. However, we could make sure that our students know of the opportunities in the teaching field, and the need there.

We should not paint a rosy picture which will lead to disillusion, but rather give a true picture of the satisfaction of teaching along with a real assessment of the problem of the teacher.

If we are unable to interest our students of today in becoming teachers of strings, our growth will be slow indeed. Why not look around at the students under your direction to see if there is a potentially fine teacher who might like to know more about the teaching profession?

The time is not too soon to make plans for attending the convention in Chicago. Our string sessions will be held Friday through Monday, March 16 through 19. Transportation to Chicago is good from all parts of the country. Why not set aside a few days to renew your enthusiasm and increase your knowledge with us at the Conrad Hilton Hotel?

GERALD H. DOTY

Encouraging for the American string teacher are the words of Dr. Allen P. Britton, President of the Music Educators National Conference. In an important chapter in the new book, *One Hundred Years of American Music*, edited by Henry Paul Lang and issued by Schirmer, in honor of their business enterprise, entitled "Music Education, An American Specialty" Mr. Britton described briefly the new characteristics of the string teacher.

The usual string teacher, Mr. Britton contends, is a serious person who plays well and who has a very high standard of musical expectations but who is often plagued with the reduced loyalty in the groups with which he directs. This situation is beginning to change, Dr. Britton says.

"During the past decade the orchestra movement has shown amazing vitality," he claims. "The number of schools with strong string programs increases constantly. The players produced by the band program have enabled a large number of high schools to organize symphony orchestras of very high quality. The new body of string teachers and orchestra conductors seem to be more closely in tune with the practical realities of the school situation than most of their predecessors. They are more adept at class teaching required for success and they are showing signs of developing the organizing technique necessary to the development and maintenance of large ensembles," Mr. Britton states.

The American String Teachers Association likes to think that its efforts over the past decade and a half have had some influence in developing this new type string teacher.

American String Teachers:

I am deeply grateful for the splendid tribute paid to Rex in the May-June issue of the American String Teacher magazine. Rex was very proud of the tremendous growth made by ASTA and of its position and influence in the string field.

Sincerely,

Aurora Underwood,
 Underwood Studios,
 2130 N. E. Klickitat St.
 Portland 12, Oregon

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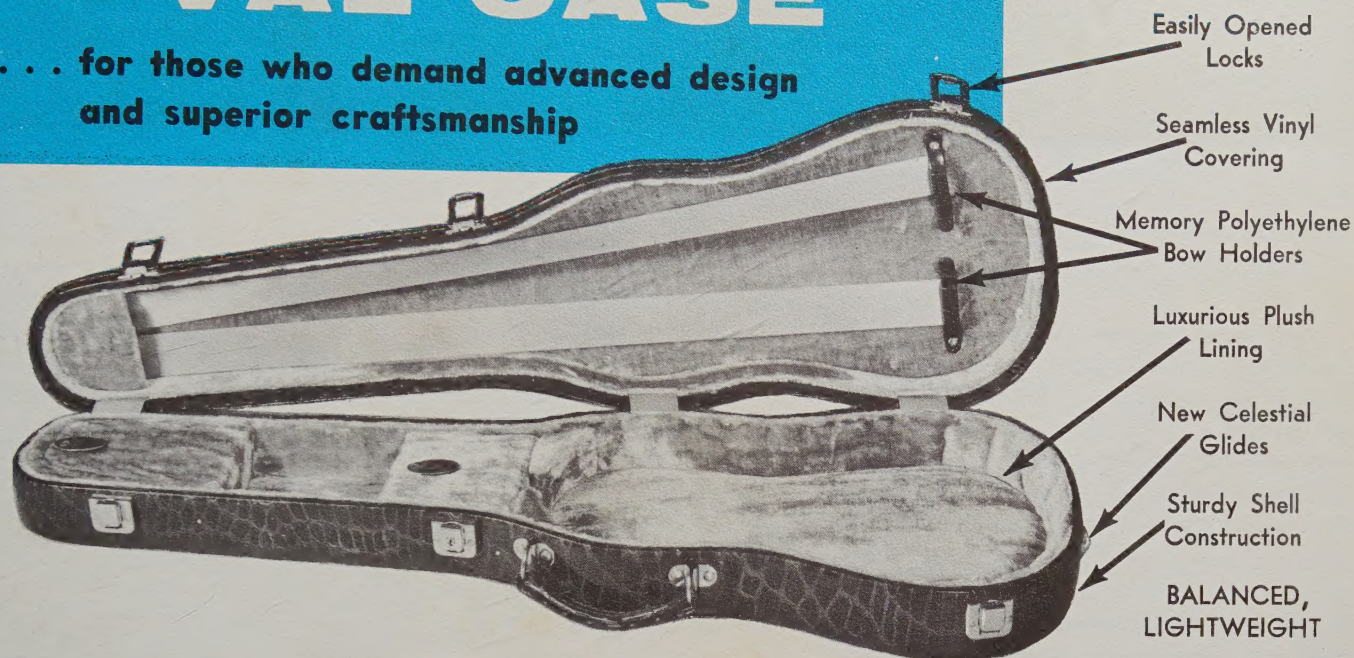
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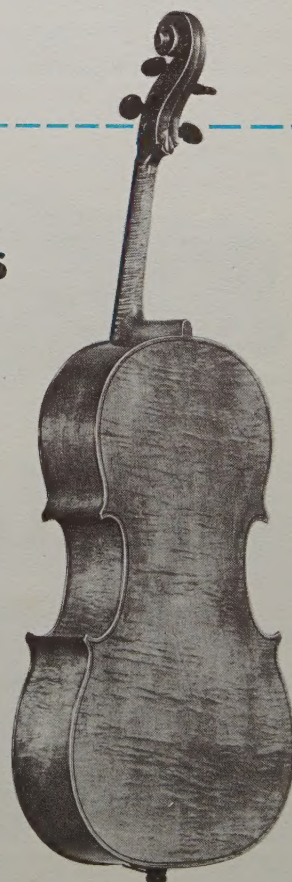
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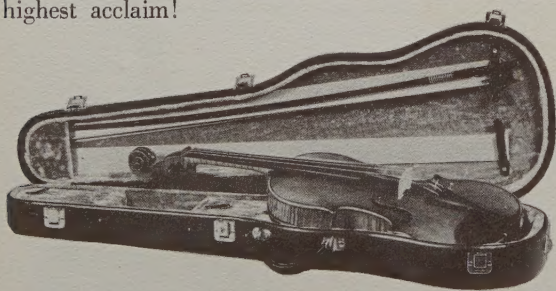
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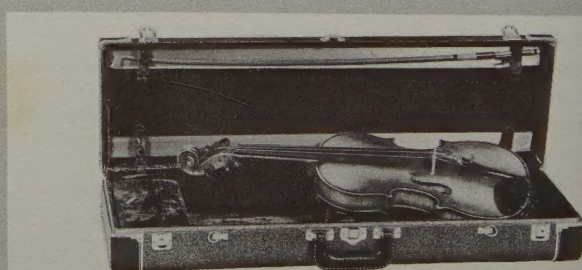
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Left Hand Technique . . .

¹⁸ quotes approvingly a write-up by Arruaccio Bonavia, eminent London critic, on a concert in 1945 of Ginette Neveu. Bonavia speaks of her "apparatus" novelty of style, which, however, indicated theories to which all the great players of the last generation—Sachs, Sarasate, Ysaye—would have subscribed." He ascribes her sensational success to the reversion to "classical styles of older schools" and says "it is a lamentable fact that the raising of the average technical standard has been accompanied by a curious reduction of her values . . . tone especially, in her days so true an index of character, has lost both power and variety since it came to be an accepted rule that vibrato is more important than anything in the production of a warm, pleasing sound. No doubt, the new system led to easy successes, but now Neveu has won greater success by ignoring them."

In some instances the question of the use of the vibrato is answered on technical lines. Such is the case, for example, when authors like Eberhardt see the vibrato a natural, indispensable part of all left hand action, quite independent from its expressive purpose.¹⁹ Neveu also recommends constant vibrato for technical reasons. According to him to "vibrate on every note as easily as possible . . . is of paramount importance for a correct technical foundation of the left hand."²⁰ Marteau insists on the use of a loose vibrato in overcoming stiffness of the left hand.²¹ Sachs recommends the use of a slight vibrato for practicing with the peculiar reasoning that the ears of those people who are exposed to such sounds against their wishes will be less offended!²²

Though the use of the vibrato has definite technical implications, the main technical problem centers naturally on the question of how it should be produced. This will be the next subject to be discussed.

¹⁸ Op. cit., p. 42.
¹⁹ Op. Cit., p. 4.
²⁰ Op. cit., p. 147.
²¹ Op. cit., I, p. 165.

The book on "A New Approach to Violin Playing" by Kato Havas which was reviewed by Dr. John Shephard of Mankato State College is published by Bosworth & Co., Ltd., Regent Street, London, W-1, and can be obtained in the United States from Belwin, Inc., Rockville Centre, Long Island, New York.

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Dorati Antal karmester es a Londoni Szimfonikus Zenekar elutazott mar, maguk mogott hagyva egy kedves kis tortenetet:

A zenekarnak a „Hejchal Hatarbut”-ban rendezett egyik probajara „beszisszelt” néhány zenebarat, aki kíváncsi volt, hogyan készíti elő Dorati as esti koncertet. A hivatlan nézők között volt egy 9 éves herzliai kisfiú, David Sachori is, akire nyilvánvalóan nagy benyomást tett a bacs, aki palcaval hadonászva áll a dobogón.

Prába közben a Dorati rövid szünetet rendelt el és elhagyta a színpadot. A zeneszerek helyükön maradván terefereltek egymással. A kisfiú se szó, se beszéd, felmászott az emelvényre, megkaparintotta Dorati kar mesteri palcáját és a dobogón allva, handabandazni kezdett vele. A zeneszerek először osodalkoztak, majd megértettek, hogy mi történik, egymásra mosolyogtak és elkezdtek játszani—Beethoven Eroicáját. Dorati, aki a színpalak mögött meghallotta, a zenét, beszaladt és legnagyobb meglepetésére megállapította hogy „leváltottak.”

— Latom, — mondotta t tety szomorussággal, — hogy an itt mar folosleges vagyok.

Lampel-Papad Tama

Along with a clipping Paul Rolland sent along the following translation of a story appearing in the Tel Aviv Hungarian newspaper:

"Antal Dorati with the visiting London Symphony has already left Israel but they left the following little story with us:

During one of the rehearsals a number of music-lovers sneaked in to see how Dorati rehearses the orchestra. Among the uninvited guests was a little boy of nine from Herzlia, David Sachori, who was obviously much impressed by the man who waved his stick slicing the air so intently.

During the intermission, when Dorati left the stage and went outside for a rest, the little boy jumped up to the stage without hesitation and began to conduct as well as he knew how. The musicians were amazed at first, but soon understood, and began to play the Eroica. . . . Dorati who heard the music from outside rushed in, and found to his surprise that he had been "replaced."

"I see," he said with sadness, "that I am not needed any more."

Suzuki Method Now Available

A First book in a series based on the instruction principles of Shinichi Suzuki, adapted to American usage by John Kendall, is now being published by Summy-Birchard. The publication contains details of how to start very young violin students.

A recording of some of the early compositions accompanies the text. Angel Reyes made the recordings under the careful direction of Mr. Kendall. *Listen and Play* is basically a manual for teachers and parents. The cooperation of the parents in the learning situation is the key to the success of this new teaching approach.

New Book Tells of Merchants Violinus

Violin aficionados will be interested in the publication of *THE SMALL STRADIVARI*, by Deane Narayn. It is a charming story revolving around the adventures of small-town schoolteacher Clyde Small, who enters the curious world of New York violin dealers, experts, cheats, sharpers (and fascinating women) to try and sell his family's heirloom violin.

Deane Narayn has drawn heavily on his own background in fashioning this story of the violin world. An associate of Dr. James K. Sutherland, a leading violin collector and connoisseur, Mr. Narayn has frequently had the opportunity of examining and participating in the purchase and sale of outstanding instruments ranging from those of Stradivarius, del Gesu and the Amati to the more modest works of the Italians, French, Germans and English.

Access to Dr. Sutherland's extensive library, which contains many rare works dealing with antique violins, has enabled Mr. Narayn to include a fund of valid information dealing with the lore (and lure) of violins, and the history of famous violins and violin-makers.

A contributor to *THE STRAD*, the author now has a running article on Guarnerius del Gesu appearing in Wm. Lewis and Son's *Violins and Violinists*.

"Musicians will be entertained by the vignettes of their own kind and of the species *Merchantus Violinus*. The thumbnail sketches, surprisingly well executed, of famous luthiers may well awaken the reader's interest in the fascinating history of 'rare' violins."—*Library Journal*.

ASTA Orchestra Department

Ralph Matesky,
Associate Editor

YOUTH ORCHESTRAS AROUND THE WORLD

By RALPH MATESKY

Following the appearance of your editor's article last year titled: "A Case For Youth Orchestras," considerable correspondence developed with leaders of such groups not only in our own country, but abroad as well. The stories of three such orchestras are presented in this issue as well as comment by your editor.

Each of the group heads was asked to write his own story telling us about his organization and supplementing it when possible with pictures. The first of these is Dorothy Adams-Jeremiah, music adviser to the Ministry in South Wales, England. Mrs. Jeremiah has been in the United States two successive summers, in 1960 and again in 1961 when she taught at Indiana University. Your editor was fortunate to meet this wonderful lady on her visit to California and spent three days discussing British-American music education. Of particular interest was the English approach to instrumental music which is now enjoying a tremendous growth in South Wales especially under the guiding hand of Mrs. Jeremiah. She had some tapes with her and your editor heard a performance by the Monmouthshire Youth Symphony Orchestra with Ralph Holmes, one of England's most promising young violinists, as soloist in the Mendelssohn concerto. The performance is of the highest calibre and compares most favorably with the finest youth orchestras in this country. In addition to the Gwent (Monmouthshire) Youth Symphony Orchestra, there are four other such groups in England, all of excellent quality and all supported in part with government funds. Mrs. Jeremiah's article follows:

ORCHESTRAL DEVELOPMENT IN MONMOUTHSHIRE SINCE 1945

By DOROTHY ADAMS-JEREMIAH

"Prior to 1945, Monmouthshire which is in South Wales, was mainly vocally minded. The land of Gwent, as Monmouthshire is sometimes called, had excellent choirs and brass bands, but very little orchestral music. The music of South Wales was developed through agencies apart from the schools and was truly a facet of the life of the country.

With the cessation of the war, however, education authorities all over Great Britain decided to spend more money on the arts and music came in for a large share of this. Hence, the Monmouthshire Education Authority was the first in South Wales to appoint a music adviser—Dorothy Adams-Jeremiah—whose work was pioneer in every aspect.

Apart from the development of general music in education, she set about equipping schools with pianos, phonographs, percussion instruments and music libraries; lectured to teachers and conducted massed festivals. Then it was felt that something should be done for the development of instrumental music in schools.

So the Monmouthshire Authority in-

vited all counties in Wales to submit pupils of a suitable standard of playing (using the Roy Schools Examination grades). These entrants were auditioned and eighty young players met for the first time in 1946 at the historic town of Monmouth. Clarence Raybould, a well known conductor throughout Europe, together with a staff of equally well known professional players proceeded to weld the group into a symphony orchestra; and so the National Youth Orchestra was born. The following year the National Youth Orchestra of Britain was founded by Ruth Railton.

Monmouthshire immediately followed this up by placing £1000, one thousand pounds or approximately 3,000 dollars at the disposal of the music adviser who promptly spent this money on stringed instruments and created an instrumental pool. She also appointed a team of peripatetic (traveling) string teachers, and so came the first step toward developing its own youth symphony orchestra. Other authorities followed suit and so the orchestral position in Wales was considerably strengthened.

The Monmouthshire Committee continued to pour money into this branch of music education and in addition to the class teaching which the children received, Saturday morning classes were established under the instruction of the string team. The more advanced players were then brought together for periodic courses (or clinics as they are called in America) under a guest conductor—now Charles Farncombe, the conductor of the Handel Society in London. This was the next step toward

ounty Youth Symphony Orchestra in Monmouthshire.

By this time young woodwind players are springing up all over the county, even from the many recorder players in the public schools. These were originally sent for training to the College of Music and Drama in the beautiful Cardiff Castle which had been given to the county for the development of the arts. After a full time woodwind teacher was appointed to start the young players off, the brass section proved no difficulty because of the county's tradition of brass band playing.



Monmouthshire Brass

In 1948 the Youth Orchestra gave its first public concert with the full complement of players, being helped in the weak sections by their good neighbor Gwent Youth Orchestra (Monmouthshire) was able to stand on its own feet, and now usually has its second orchestra waiting to move up into the first.

Originally, every instrument was purchased by the Education Authority. These were sent, as the demand arose, and placed on indefinite loan to the respective schools. Parents were made responsible for the welfare of the instruments while the maintenance was the liability of the schools. Eventually, many children bought their own thus enabling a larger number of children to participate in the scheme.

The development was rapid. More children wanted to play an instrument. The specialist music teachers in all secondary schools, in collaboration with visiting teachers chose and encouraged the youngsters, and schools vied with one another to produce a good standard of instrumental playing. Professional instrumentalists were (and are) invited to give recitals in the local schools. String ensembles and all professional orchestras give concerts which are very well received and give an incentive to would-be players. It is also the policy of Monmouthshire Education Committee to engage a young professional artist to play a concerto with the Youth Orchestra—if possible, one of their own proteges. This

year they invited Ralph Holmes, the celebrated young violinist who played the Mendelssohn violin concerto. Valerie Tryon, pianist, has also been an artist at their concert. They played the Beethoven third piano concerto. At these concerts the accent is always on youth. This is all paying dividends.

Whenever possible, an elementary school (which in Great Britain means the schools with age groups up to eleven years) starts its own string group, but in the main, the training in Wales does not start until the secondary schools, in most cases at eleven years. This is unfortunate but, it is now found that so much interest has been aroused that many younger players are finding their way into the Youth Orchestra. These players come via the Saturday morning classes.

The appointment of woodwind and brass teachers on a full time basis is an innovation and as a result Monmouthshire has been forced to accommodate their products by establishing a Wind Symphonic Band; so now, this county which had originally been so chorally minded has developed in addition to its Youth Symphony Orchestra, the Youth Brass Band of over 100 players, and now its wind symphonic band.

What has been achieved in this area is typical of the development all over the British Isles, but it is true to say that in Monmouthshire the aim was to establish first the Youth Symphony Orchestra, rather than the Symphonic Wind Band (differentiated from the brass bands already established), and so firm has been the hold of string development in this part of Europe that it would appear that this is likely to be the order of demand for future years."

In our own country, one of the superlative organizations comprised of young gifted players is the Greater Boston Youth Orchestra directed by Marvin Rabin. A good deal of publicity has been accorded this wonderful group, but we take this opportunity to bring it to the attention of ASTA's readers in greater detail and with comment by Mr. Rabin.

"There are no real problems with directors of school orchestras or the administration in high schools. Although at first there were some fears and some opposition, as the Youth Orchestra developed and confidence in its purposes demonstrated, support became enthusiastic. I feel it is my responsibility to justify such support and confidence. If I don't earn it—then 'I' have 'goofed.' We have forty-five different schools represented in the orchestra. There are no conflicts with their school organizations—because the school group 'comes first.' This is never questioned—I just ask that they let me know. I inform our

members and school directors of our schedule in advance and clear all possible conflicts. No person may apply for our group except through the instrumental director in the school attended by the student. I make no exceptions to this. My approach to the school director is: *if we can't help make your program better and easier, we have no right to exist.* I firmly believe this.

The Youth Orchestra is financed by: (a) Community Board support; (b) Foundation help; (c) Boston University. The Arts Center, under Dr. Max Kaplan of Boston University serves as the coordinator, handles all publicity, provides facilities, student help and all administrative matters.

Membership in the orchestra is limited to students of junior and senior high school age. They must have the recommendation of their respective instrumental directors. The audition procedure is as follows. (1) Players are invited by the administrative committee (comprised of youth orchestra officers and coaching staff) to play with the group for three rehearsals and attend sectional rehearsals also. The administrative committee and I then evaluate each applicant very carefully after which the council decides on the basis of total information on each applicant as to whether they shall be members,

(Continued on Page 8)



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BOSTON YOUTH SYMPHONY

alternates or rejected. The entire organization of the group being student-centered, that is—they have written their own constitution and, for the most part, determine the policies concerning the functioning of the orchestra, makes for the feeling that the orchestra is **THEIRS**—no one else's—and establishes a high morale and esprit de corps.

I find the basic dynamics of developing a youth orchestra are very much the same in this area—involving a large community—as they were in Kentucky where a much smaller community was involved. There are some differences: it is a little harder to mobilize community support in a larger area, publicity and administration are more complicated, but the principles underlying the relationships with the schools and players are basically the same. We have some interesting ventures under way which involve workshops that will include the instrumental directors, research studies on attitudes developed as a result of experience in the orchestra, influence on later participation in music, and others. There seems to be so much to do in this field, with endless worthwhile implications and so little time in which to undertake all these things." *Editor's comment:*

Marvin Rabin has done a remarkable job with two youth orchestras, the Greater Boston Youth Symphony Orchestra and, before that, the Kentucky Youth Symphony Orchestra. He is currently associate professor of music and conductor of the Boston University Orchestra and has been most active in ASTA and MENC.

Your editor heard the most recent

recording of the Greater Boston Youth Symphony Orchestra and was most impressed with the highly professional performance. It could easily be taken for one of our fine smaller city professional organizations. Marvin Rabin deserves the highest praise not only for his accomplishment with the young, talented musicians but for the wonderful manner in which he has welded school and community together in so deserving a project and in the salutary effect produced in the individual student, his school organization, his school music director and his community at large.

The third group of our trio of youth orchestras is the newly formed Youth Orchestra of the Schubert Club, Stamford, Connecticut. Writing about this group is Mrs. O. C. Heddericg, one of the committee members sponsoring what appears to be a rapidly developing orchestra built on healthy principles:

THE YOUTH ORCHESTRA of THE SCHUBERT CLUB, STAMFORD, CONN.

By MRS. O. C. HEDDERICG

"Mr. Matesky's splendid article in the March-April issue of *AMERICAN STRING TEACHER* on community-sponsored youth orchestras and how they supplement the school orchestra programs, prompts this story about the Youth Orchestra of the Schubert Club of Stamford, Connecticut. Perhaps other communities would be inspired and encouraged to establish this kind of fine musical outlet for their young people, if they were made aware of the humble beginning of this 45-piece, superior-rated orchestra.

Mrs. William P. Weeks, currently

president of the Schubert Club of Stamford, had the vision about ten years ago to start the JUNIOR Schubert Club, dedicated to the promotion of good music among people of the area. She was assisted by Mrs. Alexander Conovich, Mrs. William Helprin, and, later, by Mrs. Jack Gould. Together these women recognized the opportunity for great musical achievement for youth. Recognition of an opportunity, however, is not enough. These women made the next and most important step—they accepted the responsibility which insured the materialization of this vision. At first they arranged to have the young people meet once a month, both instrumentalists and vocalists, and perform for each other.

This was a fine beginning and is still a basic part of the Junior Schubert Club, but determination to grow and to go on to bigger objectives carried this remarkable group onward. A trio was formed from the instrumentalists, under the direction and supervision of Edith Otis, Stamford cellist and teacher. For several years this group worked toward ever higher goals. Unfortunately, just as they began to make real headway, Mrs. Otis became seriously ill and had to retire. To take her place, she called in a young Juilliard student, Salvatore Princiotti. Saying goodbye to Mrs. Otis was a sad time, after her hard work with and for the young musicians. However, Mr. Princiotti's talent, energy and enthusiasm soon made itself known and under his direction the trio and soloists continued to improve and participated in the State Junior Festivals bringing back top ratings.

About three years ago, the trio grew into a string ensemble. However, this growth was not to be compared with "Topsy," who "just grew." It grew solely because of the devotion to cause, dedication to a task and willingness to plan, strive and work on the part of the above-mentioned instigator and the musical director.

The musicianship of the Junior Schubert Club now achieved a degree where the counselors and conductor felt that a spring concert would be in order, culminating the accomplishments of the past years. This courageous step resulted in an entirely successful program of high musical standards, presented by not only the new string ensemble, but also by the trio and soloists. In 1959 and 1960 the string ensemble participated in the Junior Festival sponsored by the Connecticut State Federation of Music Clubs, and received the coveted "superior rating" awards.

It was a natural step from a string ensemble to an orchestra—but it was a bold one; a progressive one! Much of

ended on the right kind of conductor. Fine musicianship was, of course, a prerequisite—but that was only *one* qualification. This conductor must also be adept at working with young people—patience, understanding and love of youngsters was an absolute MUST. Salvatore Principiotti, now a Juilliard graduate, ASTA member, native son of Stamford and musician of the highest quality, had already proven himself to be the person to perfectly fit the demands of this post. Working at first with the established string ensemble, he gradually added to it the necessary woodwinds, brasses and percussion to form the present 45-piece youth orchestra. The Schubert Club Youth Orchestra gave its first concert in January of this year and its second in June. They were *invited* to play the Junior Day concert at the Connecticut State Federation held in Fairfield on June 18. Encouraged by the excellent response of both the players and the public, Mrs. Gould, chairman of the Junior Schubert Club, and her committee have scheduled three concerts for the 1961-62 season.

Of course, all the vision and determination in the world would be useless without resources—"The tangible means to improve, expand, innovate and put ideas to work." Here the Schubert Club of Stamford has proved itself to be the ever-watchful and devoted parent. They established a fund as a memorial to a beloved, late member, Ada Stark Paul. Mrs. Paul, wife of a prominent local doctor, was always interested in music, especially music with and for young people. What more fitting way, then, to honor her memory! Mrs. Paul's many friends, relatives, and colleagues have generously contributed to this fund. An annual appeal to Schubert Club members, as well as to any interested persons in the community, to become patrons of the Junior Schubert Club and its youth orchestra concerts, results in additional boosts to the Ada Stark Paul fund. Also, proceeds from these youth concerts are a considerable help to the resources. Running expenses, such as supplies, rentals, professional services, etc., are covered by this fund.

There is no room nor time in the plans of the Junior Schubert Club of Stamford to rest on its laurels. The 1961-62 season will hopefully see an enlarged orchestra, more frequent concerts—with seasonal subscriptions—on higher musical standards and a publicity-public relations program.

Here, then, is the log of a community youth orchestra. Mr. Matesky has pointed out its value, and this is an example of how one community went about the establishment of such an orchestra. Once established, however,

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there are many factors which form its framework, help to keep it on an even keel and guarantee its vital growth—for "to stand still is to fail."

Conductor Principiotti feels very strongly that good organization is paramount to the accomplishments and success of the youth orchestra. Planning ahead has avoided many impasses. A schedule of rehearsals and performances is given each player. On this is a notation about the importance of attendance at each rehearsal and a request to noti-

fy the conductor in advance should absence be unavoidable. A parents' committee—a sort of musical PTA—meets regularly with the conductor and previously mentioned counselors to handle such matters as distribution and sale of concert tickets, refreshments and social events for the young people, unity of dress for the performances and many other detailed matters. A planned publicity and promotion campaign has been in action since last spring. Every news-

(Continued on Page 10)

Youth Orchestras

paper in the Stamford area is given news releases—each release being geared to a particular community—magazine articles have been accepted for publication and local radio station, WSTC, has been most cooperative, not only in broadcasting news items and announcements, but also in airing a special music and interview program. Mr. Princiotti is especially grateful for the excellent support he receives from the Schubert Club sponsors, who, although working closely with him, allow him free rein in every aspect of his work with the youngsters.

Other "helpful hints" from Mr. Princiotti are: (1) *A close contact with the music teachers in the area.* This has been most rewarding in the acquisition of new players. (2) *"To be one's own string builder"*—as a string teacher himself, he can move his own students into the string sections as they become sufficiently proficient. (3) He makes a special effort to have as many profes-

sional musicians as possible attend the concerts and invites their honest criticism in all areas—musical as well as general deportment. (4) Giving outstanding students solo parts, not only is a change of pace in the program, but is a chance for development of stature and assurance, a challenge and a reward for that particular student. (5) *He also stresses the importance of cooperation with the local school orchestra.* This, of course, underscores Mr. Matesky's point. In a neighboring city, some musical activity in the school is required before a member is accepted in his youth orchestra. As yet this is not a specific regulation for the Schubert Club Youth Orchestra, but Mr. Princiotti endeavors to use it as an unwritten rule.

To the communities and organizations which may be on the threshold of trying to create a youth orchestra, Good Luck and Godspeed! If this background and blueprint can be of any help whatsoever to you we shall be pleased and proud."

Congratulations to three widely divergent youth orchestra groups, each doing a superb job for the young, gifted musician in its own area in its own way, and helping to build better music in its schools and community. The key ingredients common to all are: inspired leadership, interested community leaders, and—probably most important in the long run—cooperation with school music educators. Here there is no room for petty quarreling about personal prestige, allegiance of the young players and general dissipation of talent and energy in cross-purposes. Here it is recognized simply that what helps the young player, helps the school and the private musician and the community. But, further, this philosophy is understood by all, professionally and ethically adhered to by all, and the blessings of such efforts showered upon all. Where any one of these ingredients of purposes is in imbalance, the entire project suffers and with it all participants.

Thank you, Monmouthshire, Boston and Stamford, for such exemplary situations!

Strings On Groove And Tape

ANGEL

Schubert's Trio No. 2 in E flat for piano, violin and cello, a masterpiece of chamber music creation is recorded by Angel on COLH-43. It is a performance by Rudolf Serkin, pianist; Adolf Busch, violinist, and Herman Busch, cellist. The strings soar in their touching little melodies in solo and duet passages. The whole enterprise, especially the slow movement's arching themes and tremendous chordal structures has the mark of genius upon it. The album is part of the "Great Recordings of the Century" Series. This Trio was responsible for many great interpretations in the past—this performance took place in 1935.

CAPITOL

Two modern masterpieces are captured and played with expert authority by Leopold Stokowski on a new recording by Capitol (P-8507). Conducting his own symphony orchestra, Stokowski adds his own fiery personality to the sounds of Bartok and Frank Martin and the results are enchanting. Especially fine is Bartok's "Music for String Instruments, Percussion and Celesta," a work which is becoming more widely appreciated each year. The Swiss Martin is represented by his "Petite Symphonie Concertante" scored for two string orchestras, harp, harpsichord and piano—a wonderfully interesting musical work with a unique sound and a development skill.

CONCERT DISC

Two unusual French woodwind quintets, one romantic, the other modern, have been recorded with something close to perfection by the New York Woodwind Quintet (M-1222). The group includes Samuel Baron, flute; Jerome Roth, oboe; David Glazer, clarinet; Arthur Weisberg, bassoon, and John Barrows, horn. The "romantic" music is the quintet by Claude Paul Taffanel. The work is very engaging. The other work is by Jean Francaix, born in 1912, a leader of modern French musical thought. His quintet is brisk, clever and elegant, with imaginative scoring for all five instruments. The two works are a delightful contrast.

DECCA

Two of the most exquisite works of Johannes Brahms are performed with pristine purity and eloquence on a new Decca record (DL-10030) by Toshiya Eto, Japanese violinist and Brooks Smith, who blend their fine talents in the Sonatas in G, op. 78 and D minor opus 108. The result is ravishing in texture and quality, with depth and reality. Eto's violin tone is silken in quality and expressive in a peculiarly Brahmsian way. Smith's piano style fits the immense chords—the results are quite unusual in expressiveness.

LBR—LIBRARY OF RECORD MUSIC

The Library of Record Music is engaged in the excellent project of record-

ing the music of Arcangelo Corelli, an enormous body of whose writings have been collected over the years. A new release (Volume I) includes the first major concerto, opus 6, No. 1 and three Sonatas (G major, opus 4, No. 10; E minor, opus 5, No. 8, and D major, opus 4, No. 4) played and recorded with the utmost regard for purity of tone and intent. The second and third of these are played especially beautifully by Michael Tree and Max Goberman, violinists, with Eugenia Earle, harpsichordist and Jean Schneider, cellist. The concerto receives a magnificent performance at the hands of Edward Melkus and Walter Hintersmeyer with the Vienna Sinfonietta. The whole enterprise is marked by exceptional taste and regard for the musical niceties. Included in the album is a score of all four works.

MERCURY

A veteran of the violinistic world Joseph Szigeti, now in his late 60's, has recorded the Brahms Concerto in D in a manner testifying to his unique violin personality (Mercury MG-50225). In a wide ranging performance with the London Symphony, conducted by Herbert Menges, the Hungarian maestro sets down a version of the Brahms which is individual and personal to his unusual style. It is a mature version done carefully, with great clarity and musicianly phrasing, plus a certain character that marks the performance as one that only Szigeti could have done. The slow movement is memorable. — Sam Applebaum

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the Antiqua Players as well as lecture at the university. His course subjects include "Music of the Pre-Bach Era" and "Ornamentation."

Tour Planned

Pittsburgh's Antient Concerts group, directed by Homer Wickline and comprised of from three to twenty vocalists and instrumentalists who perform music from the Gothic period through the Baroque period, will present a series of four concerts in their home city this winter. Later in the spring and through all of next year, they will tour the major cities of the eastern United States and Canada.

This column will welcome news concerning other "Lively Ancients" and contributions concerning the trend of returning popularity of the viols, recorders, harpsichord, etc.

Publishers Issue New Source Books

A band and orchestra source book is now available from Summy-Birchard Company. This book includes a generous sampling of the Summy-Birchard orchestra publications in miniature score form.

The Belwin, Inc., has a large sized book available to string and orchestra teachers showing an extensive set of materials for instructional purposes. This book is also in the miniature score format.

The above publishers will gladly furnish interested musicians with copies of their source books.

Michigan-ASTA Elects Thompson President

Clyde Thompson of the University of Michigan is the new president of the Michigan Unit of the American String Teachers Association. He succeeds Maurice Riley.

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The Lively Ancients

News Of The Viols, Recorders, Harpsichords

By RUTH ZIMMERMAN

Recorders at Interlochen

This year during Post-Camp week at National Music Camp, the American Recorder Society held a workshop for beginning, intermediate and advanced recorder players. A special program of instruction was included for educators who wished to learn how to include recorder instruction in their music program. Well over 100 people registered for the seminar. If their enthusiasm is any criterion for the future, next year could see many more recorder players attracted to this new feature at National Music Camp.

LaNoue Davenport, president of the American Recorder Society, directed the workshop, aided by Mrs. Patty Crossman, who beamed her course of instruction toward the music educator. Struggling valiantly for recognition, without official status, was a small, intrepid group of viola da gamba players who met daily during the same week to play consorts and to discuss various facets of the art of viola da gamba playing. Should this column lead out to any heretofore unknown

gambists or those interested in learning to play the viols, your columnist would be most pleased to correspond with these people, and to encourage them to attend Post Camp next year. Perhaps if enough people become aware of the aesthetic satisfaction and tranquillity of spirit to be found in the playing of the viols, their popularity will increase in great strides.

One incontrovertible fact stands out—National Music Camp is pioneering in the recognition of the growing popularity of the recorder. This is indeed a worthwhile contribution to American musical culture.

English Gambist
At Pittsburgh U.

In a very wise move to expand its musicology department, the University of Pittsburgh invited as visiting professor of musicology Robert Donnington, who is one of the outstanding performers on the viola da gamba in England. Mr. Donnington is a pupil of the Dolmetsch family, and will perform with

ASTA String Conference - Workshop At Texas University A Success!

By DONALD WRIGHT
PHYLLIS YOUNG

The first Texas ASTA String Conference-Workshop was received with such enthusiasm that plans for the 1962 conference were being made before the week was over. It was held during the last week of June on the campus of the University of Texas in Austin. Forty-three teachers and over 100 string students participated in the conference which was held in conjunction with the All-Texas Orchestra Clinic.

The University of Texas committee which planned the conference program was composed of Dr. E. William Doty, dean of the College of Fine Arts; Dr. Nelson G. Patrick, co-ordinator; Donald Wright, chairman of Master Classes, Visual Aids, and Chamber Music; Phyllis Young, chairman of Panel Discussions, Teaching Techniques Classes, and String Classes for high school participants. Dr. Robert Klotman, national treasurer of ASTA, served as the ASTA representative.



L. to R.: Harry Lantz, George Webber, Phyllis Young, Horace Britt.

Each day was filled with activities designed to refresh the string teacher and to stimulate new ideas. The sessions were led by the faculty of the University of Texas Music Department, Dr. Klotman, and outstanding string teachers from various parts of the state. The morning sessions included panel discussions, classes in teaching techniques and master classes in violin, viola, and cello. The afternoons were devoted to reviewing the latest visual aids and reading new chamber music. Each afternoon was climaxed by a concert given by faculty and students of the University Music Department. Throughout the day the All-Texas Orchestra, consisting of high school students from over the state and conducted by Harry Lantz, supervisor of music in the Houston public schools, sight read music to be considered by the Inter-scholastic League Orchestra Committee for use in contests. Other committees of high school teachers met to select and grade music for the solo and ensemble competition. Another feature of the conference was a display of the

latest string music assembled by Donald Wright.

PANEL DISCUSSIONS

These daily sessions provided the opportunity for stimulating discussion of several topics. "The Recruiting and Testing of Children for the String Program" was the subject discussed by the

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first panel, composed of Dr. Robert Klotman, Weldon Wendland of the Dallas public schools, and Phyllis Young, co-director of the University of Texas Junior String Project. In the second session Fran DeShong and Janos Csaba, student-teachers in the Junior String Project, presented some of the games and drills used by them in theory classes. Janet McGaughey was present to answer questions concerning the drills which were inspired by her recently published textbook, *Practical Ear Training*. "Stimulating and Sustaining Interest in the Junior and Senior High School Orchestras" was discussed by a panel of public school teachers headed by Weldon Wendland. Other members of this panel were George Robinson, Lubbock; Maxine Williams, Austin; and Dr. Robert Klotman. The final discussion dealt with "Improving Junior and Senior High School Orchestras." Dr. Robert Klotman served as chairman and among the other panelists were George Webber, El Paso; Arnold Whedbee, Beaumont; and Lewis Doll, San Antonio.

TEACHING TECHNIQUES CLASS

Three of the Teaching Techniques classes were conducted by Dr. Robert Klotman. The subject of these was "Developing Strings Through Class In-

struction." Dr. Klotman's demonstrations with elementary age students of the Junior String Project were enthusiastically received by parents and teachers, as well as the children.

Other techniques classes were conducted by George Robinson, president of the Texas Unit of ASTA, who shared his experiences in teaching very large beginning classes in the Lubbock public



L. to R.: Maxine Williams, Louis Doll, Arnold Whedbee, Robert Klotman.

schools, and by Ruth Lancaster of the Waco public schools. Miss Lancaster's discussion covered some general points that are often overlooked.

MASTER CLASSES

Perhaps there is nothing quite so stimulating or enjoyable among string players as an exchange of ideas concerning the various problems with which they are daily confronted. The master classes held during the Texas Workshop provided the occasion for many interesting and enlightening discussions. New teaching ideas and methods supplied food for thought; tried and proven procedures were reviewed and clarified; lively exchange over the do's and don'ts of string playing stimulated and informed those present.

The Master Class program was well balanced and designed to include violin, viola and cello. Dr. Robert Klotman presented a lecture which included a demonstration of the principles found in the book, *Technic of Relaxation and Power*, by Fred Rosenberg. The premise that the viola requires for its tonal mastery an individual, truly violistic approach, was set forth in a lecture-demonstration by Donald Wright, Uni-



Donald Wright, Texas U.

versity of Texas violist. Both Mr. Wright and Dr. Klotman spoke of the value and excellence of the Hodgson

book, *Motion Study and Violin Bowing*, which was available for inspection along with the *New Violin Method for Beginners*. In a discussion of violin fundamentals stressing the importance of balanced bow arm and left hand, Erno Valasek, University of Texas violinist, created so much enthusiasm that an extra session was arranged. A panel of cellists, including Horace Britt and Phyllis Young of the U. T. faculty; Harry Lantz of the Houston public schools; Robert House of the University of Minnesota; and George Webber of the El Paso public schools formed a highly animated group which brought much needed information to those who teach cello as a second string instrument.

Perhaps one of the most interesting aspects of teaching, that of "mental practice," was expertly presented and discussed by Robert Klotman, Dalies Lantz, of the University of Texas piano department, and Erno Valasek.

CHAMBER MUSIC

The University of Texas Junior String Project Teachers Quartet, composed of Janos and Jerry Csaba, Fran DeShong and Elizabeth Lane, was available throughout the week to preview chamber music materials of various grades, and those attending had the



Class String Demonstration—
Dr. Klotman

opportunity to read new music if they so desired. It was pointed out during the sessions that it would be quite advantageous for children to be taught chamber music from the beginning. It was indicated that the benefits of such a program are numerous: . . . sight reading is introduced and developed; the need for sensitivity to the other voices, a prerequisite for fine orchestral playing, is stressed; musical structure can be studied in a skeletal form where there are fewer voices to cope with; technical proficiency is increased; accurate bow control and division are developed. Most important of all, chamber music teaches consideration, coordination and cooperation with one's colleagues.

STRING FILMS

A special treat was in store for those who attended the daily showing of string films. The artistry of Heifetz, Rubinstein, Piatigorsky, Temianka, Primrose, Casals, Rose and Feuremann came to life via the screen, providing inspiration and stimulating much dis-

cussion. Twenty films of solo, chamber music, and orchestral performances were shown during the week. These sessions successfully provided entertainment, information and the opportunity for evaluation of visual aids.

RECITALS AND CONCERTS

The recitals and concerts which ended each day's activities were well attended by appreciative audiences from the conference-workshop and community.

Copies of these programs appear below.

Sonata for Viola da Gamba
and HarpsichordBach
No. 1 in G major

Sonata in F minor, Op. 120,
No. 1Brahms
for Viola and Piano

Sonata, Op. 11, No. 4.....Hindemith
for Viola and Piano
Donald Wright, *Viola*
Jerald Hamilton, *Piano and Harpsichord*

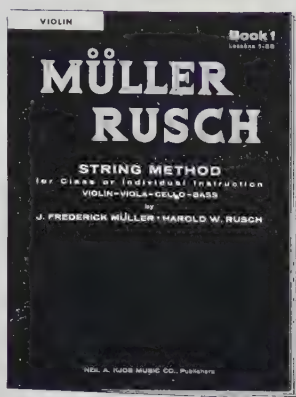
Sonata "The Abandoned Dido"
for violin and piano.....Tartini
Mary Elizabeth Hardin, *Piano*
Erno Valasek, *Violin*

Sonata in A minor, No. 4
for violin and piano.....Beethoven
James Dick, *Piano*
Erno Valasek, *Violin*

Solo Sonata in C Major.....Bach
Erno Valasek, *Violin*
* * *

Trio in A minor, Opus 114.....Brahms
Janet McGaughey, *Piano*
Raymond Schroeder, *Clarinet*
Phyllis Young, *Cello*

String Sextet in B-flat, Opus 18..Brahms
Alfredo de Saint-Malo, *Violin*
Dorothy Goodenough, *Violin*
Donald Wright, *Viola*



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Janos Csaba, *Viola*
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* * *

Concerto for Viola and
String Orchestra.....Telemann

Janos Csaba, *Viola*
assisted by

Fran DeShong, *Viola*
Janet Payne, *Harpsichord*
Ezekiel Castro, *Viola*
Elizabeth Lane, *Cello*

Three pieces for two cellos.....Couperin
Horace Britt, *Cello*
Phyllis Young, *Cello*

Quintet in D Major,
Opus 37, No. 2.....Boccherini
Alfredo de Saint-Malo, *Violin*
Dorothy Goodenough, *Violin*
Donald Wright, *Viola*
Horace Britt, *Cello*

Stuecke in volkston,
Opus 102Schumann
IntermezzoLalo
Piece en forme de habanera.....Ravel
GranadinaNin
Horace Britt, *Cello*
Lyova Rosanoff Ring, *Piano*
* * *

Overture in D Major..Schubert-Johnson
Capriol Suite for String
OrchestraWarlock
Suite No. II from the
Water MusicHandel-Stone
Mickey Sandgarten, *Student Conductor*
Prayer of Saint Gregory,
for Solo Trumpet and
String Orchestra....Alan Hovhaness

Scott Thomas, *Soloist*
Symphony No. 2 in B Minor....Borodine
Overture to "Sampson"..Handel-Mueller
Summer Orchestra Clinic
Formal Concert
Harry Lantz, *Conductor*

Heads Milwaukee ASTA

Tips for the Intermediate Level . . .

Finger Relationships

By MYRON COHEN



Sister M. Janet, O.S.F.

Sister M. Janet, O.S.F., is the president of the very active Milwaukee Unit of the American String Teachers Association. The yearly program for the encouragement of good string teaching offered by the Milwaukee Unit is a challenge to all ASTA state units.

Sister Janet is a teacher of strings at Alverno College in Milwaukee. Her teaching contacts include work with the College Campus School Orchestra. She has been a member of symphony orchestras, string orchestras and chamber music groups.

The title of the thesis she wrote for her master's degree that she received from the Eastman School of Music in 1955 is: "*A Survey of Violin Duet Literature from 1850 to 1954.*" An article based on this study appeared in the *AMERICAN STRING TEACHER*, January, 1959.

Materials for Orchestra

During a typical audition for a chair in a symphony orchestra the candidate, in addition to displaying skills with the standard concerti, must demonstrate his skills on orchestra parts. William Nowinski has carefully selected and edited the excerpts most frequently required for such auditions. The introduction to the *Violinist's Guide To Orchestra Playing* published by Carl Fischer provides excellent advice to the ambitious young violinist preparing seriously for an orchestra career. Fingering drawings and special hints for effective performance are interpolated.

Increased school enrollment and the growth of group teaching of stringed instruments have brought about the necessity for the organization of programs which will carry the young students through various stages of development. One of the vital problems is that of keeping the student's interest alive once he is past the elementary stage. Another is that of raising the general technical level of the students so that more interesting and more difficult orchestral literature may be played by school groups. Both of these problems may be worked out jointly, if some time is devoted to the teaching of more advanced finger techniques. This approach will serve to motivate the students, who are interested in continued technical advancement, and at the same time it will raise the general level of the group and the orchestral music which it can play. The students will be motivated further when they find that orchestral parts become easier as their technique grows.

The objective of such programs may be considered the development of intermediate level students. Programs should be organized so as to cover the phases of study which are important elements in the development of intermediate students, such as more advanced bowing, increased finger independence through the study of finger relationships, study of the upper positions and correct shifting technique, vibrato, and the growth of musicianship.

The phase which has been singled out in this article is that of developing finger independence through the study of finger relationships. This phase of study is a logical point of departure from the elementary work of a beginner's method. It should start gradually in first position while the beginner's method is still being used; it should continue in detail as a more advanced aspect of the practice of first position; and finally it should be transferred to the upper positions, once that stage of development is started. This transfer follows with little difficulty; it can, in fact, be used as a short cut in the transition from first to upper position work.

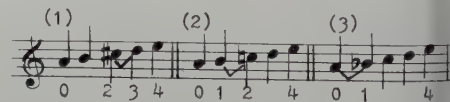
Finger relationships may be divided into the following three basic classifications: (1) relationships on one string; (2) relationships on two adjacent strings; (3) application to playing keys through the full range of the first position. Students may acquire a knowledge of these relationships by practicing

ing exercises and drills in the forms suggested below. Considerable finger independence and accuracy of intonation develop as a result of these exercises. Thus, the study of finger relationships has the two-fold purpose of (1) increasing left-hand technique by means of various finger drills based on the relationships and (2) developing in the student a working knowledge of the relationships themselves.

(1) *Relationships of fingers on one string.* The basic pattern relationships of the four fingers in whole and half-steps are indicated under this heading. It is important that the students learn more than one or two patterns carefully. Usually, the beginner becomes very familiar with the half-step between second and third fingers and somewhat familiar with the half-step between first and second. A knowledge of other patterns, such as the all whole-step pattern (half-step from the open string to first finger) or the two important patterns with the half-step between third and fourth fingers, both high and low, is lacking. It is important that the students have a playing knowledge of all patterns necessary to enable them to play in keys of up to three or four sharps and flats.

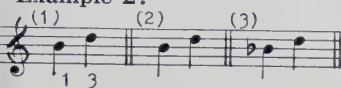
In addition to a knowledge of the patterns in scale-wise progression, students should also learn to play skips of thirds and fourths on the same string without placing the skipped fingers. Example 1 shows three of the basic patterns on the A string as follows: (1) the half-step between second and third fingers; (2) the half-step between first and second fingers; (3) the half-step from the open string to first finger and all whole-steps between the fingers.

Example 1:

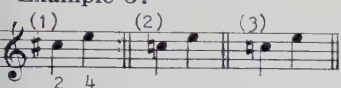


The differences in the skips from first to third finger are shown in Example 2. In patterns (1) and (2) this skip is one and one-half steps or a minor third from B to D; and in pattern (3) it is two whole-steps or a major third from B-flat to D. Example 3 shows the skip relationships from second to fourth finger. In pattern (1) this skip is one and one-half steps from C-sharp to E while in patterns (2) and (3) it is two whole-steps from C-natural to E.

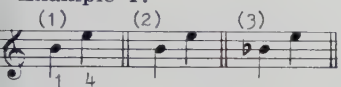
Example 2:



Example 3:



Example 4:

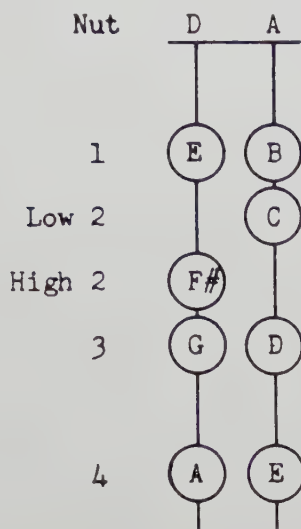
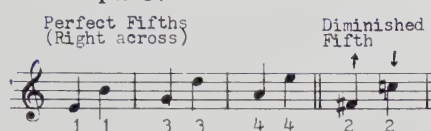


Example 4 shows the skips from first to fourth finger. In patterns (1) and (2) this skip is two and one-half steps or a perfect fourth from B to E, and in pattern (3) it is three whole-steps or an augmented fourth from B-flat to E. The skip of a perfect fourth may be considered the normal skip between first and fourth fingers, while the skip of an augmented fourth, which occurs frequently, may be considered the large skip between those fingers.

Students should learn these distances of one and one-half or two whole-steps between alternate fingers and of two and one-half or three steps between first and fourth. It is also necessary for them to practice various exercises, such as broken chords, interval exercises, and trill-type studies so that they develop the technique to play such skips without placing the skipped fingers.

(2) *Relationships on two adjacent strings.* Relationships of this type include (1) relationships of fifths and (2) relationships of neighboring fingers on neighboring strings. Example 5 and its accompanying diagram illustrate both the relationship of perfect fifths and of the diminished fifth. The diagram shows use of the half-step from second to third finger on the D string and the half-step from first to second finger on the A string. First,

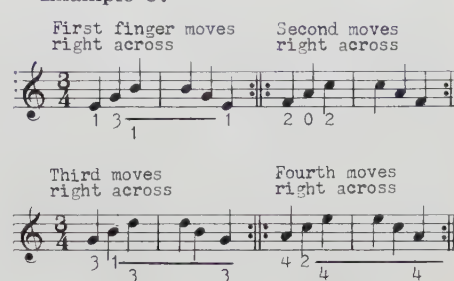
Example 5:



third, and fourth finger placements are all right across; notes played by these fingers are all a perfect fifth apart, as shown in Example 5. Placement of second finger is not right across, however, being a half-step higher on the D string than on the A. As shown in Example 5, the two notes played by second finger (F-sharp and C) form the interval of a diminished fifth. To play a perfect fifth the same finger either moves right across from one string to the next to play the two notes in the interval, or one finger must stop two strings simultaneously. A knowledge of perfect fifths may be applied to the playing of broken chords. Example 6 illustrates simple broken chords in which the technique of moving a finger right across to play a perfect fifth may be practiced.

In playing the interval of a dimin-

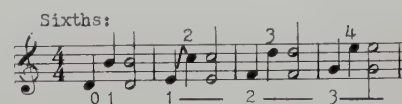
Example 6:



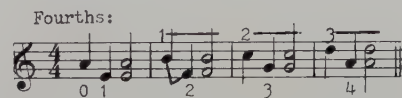
ished fifth, such as the F-sharp and C in Example 5, the finger moves up or back a half-step distance as it moves from one string to the other. Each key has a diminished fifth which occurs once in each octave. Since this interval is different for each key, it may be played by any of the four fingers, depending upon the key and the octave. Students should pay particular attention to locating the diminished fifth for each key as it is studied.

The other finger relationship having to do with adjacent strings is that of neighboring fingers on neighboring strings. The basis for studying these relationships is the fact that neighboring fingers may be placed half and whole-step distances apart on neighboring strings in the same manner that they are placed half and whole-steps apart on the same string. All melodic skips of sixths and fourths in which the two notes are played on two adjacent strings may be played by applying this principle. All possible relationships of neighboring fingers on neighboring strings on the D and A strings in the key of C are shown in Examples 7 and 8. Half-step spacing is indicated by:

Example 7:



Example 8:



Example 7 shows the relationships of the intervals of sixths; Example 8 shows the relationships of fourths. The same relationships occur on the G and D strings and on the A and E.

The practice of playing intervals of sixths and fourths, either as melodic intervals or as double-stops, and the use of these two intervals as the basis for playing broken chords without "jumping" all fingers back and forth from

(Continued on Page 16)

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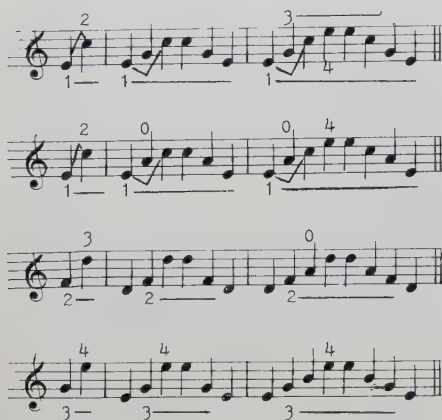
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Finger Relations . . .

string to string is another fundamental technique which should be developed. Example 9 traces the development of one octave broken chords from the sixth as a basic interval. In playing these examples, keep the fingers down as indicated by the lines after the finger numbers.

Example 9:

Basic Sixth



(3) *Application to playing keys through the full range of first position.* All of the preceding relationships, except that of the diminished fifth, may be practiced in the study of each pattern or half-step. This should be done on each individual string and on adjacent strings. When enough half-steps have been studied to permit the playing of various keys through the full range of first position, the application of the same relationships to the playing of keys follows. Changes in relationships which occur when different patterns are used on adjacent strings, as illustrated in Example 5 above, should be noted. These will involve both the diminished fifth and the neighboring finger principle.

The necessity of organizing string programs which will carry young students through various stages to the intermediate level was mentioned at the beginning of this article. Study of the finger relationships discussed above is an important phase of the student's de-

velopment. The management of such instruction in group situations will, of course, depend upon the particular group. Groups made up of violins or strings only may devote a certain part of each session to the study of these relationships. In schools where the strings form part of a school orchestra, it will be necessary to have sectional rehearsals for this work. If sectional rehearsals are already part of the organization, these exercises may be used as warm up material or as a technique building period before orchestral parts are rehearsed. The entire program should be organized and presented in such a way that interest in continued technical advancement is kept alive and becomes one of the main motivating forces. In the long run the instructor will find that a division of time between a technique building period and a rehearsal period will lead to the two fold objective of raising both the technical level of the individual student and also the level of the orchestral music which the group can play.

CONGRESS OF STRINGS CONTINUES IN 1962

Dr. Paul Oberg has been reappointed Dean of the Congress of Strings for next summer at the Michigan State University. The announcement is an indication of the success of the project sponsored by the American Federation of Musicians to encourage the development of string talent. Ninety-eight students participated in the string orchestra during the summer of 1961. The twelve members of the artist faculty were unanimous in their praise for the achievement of high musicianship displayed by the young players.

The Congress of Strings provides a unique opportunity for youthful string talent. The entire cost of tuition, board and room and transportation were part of the scholarships made available through the cooperation of the various musician locals and the American Federation of Musicians. As an indication of the success of this program, Dr. Paul Oberg, chairman of the Department of Music Education, the University of Minnesota, pointed out that ten of the students had joined symphony orchestras in the fall of 1961.

In commenting on the eight-weeks' session, Dr. Thor Johnson, who conducted the string orchestra, said, "Our students have indeed been fortunate to have received such superior training from the accomplished faculty of first-chair musicians from our great symphonic organizations. The patience and understanding of these proficient teachers has been reflected in the calibre of musicianship exhibited during the many concerts I have conducted on the campus of Michigan State University."

The youthful players were housed during the entire session in one of the modern dormitories on the Michigan State University campus at Lansing, Michigan. A recreation program supplemented the many hours devoted to rehearsals and instruction.

On the staff for the Congress of Strings were: Hyman Goodman, Raefel Druian, Lorne Munroe, Frank Houser, Dr. Paul Oberg, Dr. Thor Johnson, Michel Piastro, Warren Benfield, William Cruthirds, William Lincer, Lewis Krasner, and Theodore Salzman.

The highlight of the eight-week session occurred when the Congress of Strings Orchestra formed the entire string sec-

tion of 125-member Michigan State University Orchestra. The Orchestra and Choral Group presented Verdi's *Requiem Mass* directed by Robert Shaw at the University's Auditorium on July 20.

The young musicians had praise for every aspect of the experience of the conference. String teachers who are interested in having their young string talent included in the 1962 Congress of Strings should contact the officers of their local Musicians Association for details on tryouts, etc., immediately.

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Chapter IV

(1909-1918)

Part I, Continued

For Vienna, besides being one of the most charming of world capitals, noted for its gaiety, its musical lore, as the home of the irresistible waltz rhythms, the lilting Viennese Landler, was also in the more serious vein one of the musical centers where violin playing received an important impetus in its early development.

The historic city situated on the shores of the Danube occupied an enviable geographic position that attracted the numerous concertizing violin virtuosi. Always an important waterway, the famous river formed one of the main arteries of travel in the 18th and 19th centuries, and when on the way north or south between Italy and Germany, all the concert players stopped at Vienna to display their gifts. From Italy came Ferrari, Lolli, Mestrino and Paganini; from France, Rudolf Kreutzer, Pierre Rode and Pierre Baillot; and Ludwig Spohr's two year sojourn could not but inspire violin playing and enhance the Viennese School of Violin-

ists which became more and more noted as time went on.

Perhaps to Anton Wratnitzky (1761-1819) may be awarded the place as founder of the Viennese School of Violin Playing which traditionally always had a certain lightness, grace, elegance and refinement born of the inherent, fascinatingly rhythmic pulse that measured the very lives of the people of Vienna.

Concurrently with the lives of Haydn (1732-1809), Dittersdorf (1739-99), Mozart (1756-91), Schubert (1797-1828) and Beethoven (1772-1827)—men who had made Vienna the veritable cradle of chamber music—the development of violin playing was eagerly fostered in the Austrian capital. The masters themselves were inspired string players. Especially, Dittersdorf, was one of the most distinguished violinists of Vienna, and from the classes of Wratnitzky arose Joseph Mayseder (1789-1861) and the renowned Ignaz Schuppanzigh (1776-1830). The former possessed a technique of the most finished character, and bowed with a supreme elegance that won the plaudits of Spohr, Paganini and later Joachim; and the latter became the close associate of

Beethoven in the first readings of many of that composer's string quartets. Schuppanzigh played a memorable part in Viennese musical life and in violin history in general. As the viola teacher of Beethoven he already at sixteen was leader of the Boys Quartet for whom Beethoven wrote his first series of quartets (Op. 18). He was destined thereafter to be constantly playing the Beethoven Quartets before the ink was quite dry, and because of his huge frame he became the butt of Beethoven's jests, who referred to him as "Milord Falstaff." The three quartet episodes in the career of Schuppanzigh are as follows:

The Lichnowsky (Boys) Quartet

1794-95

Schuppanzigh

Lichnowsky (Sina)

Weiss

Kraft (Zmejskal)

Razumovsky Quartet

1808-16

Schuppanzigh

Razumovsky (Sina)

Weiss

Linke

(Continued on Page 18)

Ernst Heinrich Roth, Jr. Visits American Workshop



Ernst H. Roth, Jr., works on "f" hole while visiting Cleveland.



Group of Violin Makers in the Roth Cleveland shop. Front row: Sigfried Petzold, Heinrich Roth and Ernst H. Roth, Jr.



Heinrich Roth and his nephew inspecting the installation of Gaspari pegs.

A visit to the United States by Ernst Heinrich Roth, Jr., this past summer brought excitement to the offices and workshops of Scherl & Roth, Inc., of Cleveland. The youngest member of the famed family of violin makers had an opportunity to see first hand the extent and efficiency of the world's largest exclusive string instrument firm which is headed by his uncle Heinrich Roth.

Ernst Heinrich represents the eighth generation of Roths dedicated to fine violin making. He holds a degree of Master Violin Maker.

While he was visiting Scherl & Roth in Cleveland he worked daily with violin makers employed in the Roth shop. In an interview, he stated, "I am very much impressed with the fine work being done by the American music dealers and educators, as well as the dynamic violin shop conducted by Scherl & Roth. I am looking forward to coming back next year for further exchange of ideas and techniques between the German and American shops that will continue to result in improvement of violin craftsmanship for the music profession."

Ernst Heinrich Roth not only personally makes fine violins, violas, and cellos in his father's shop at Bubenreuth, Germany, but he manages the operation and has built it into one of the leading establishments in the musical instrument industry in West Germany.

As a result of this visit, Heinrich Roth, president of Scherl & Roth, Inc., remarked, "It is this type of interchange of ideas and deliberate re-examination of our procedures that will give the music profession, in the future, even better string instruments than ever before."

Otakar Sevcik . . .

The Schuppanzigh Quartet
1814-1830
Schuppanzigh
Sina (Mayseder)
Weiss
Linke

The preceding distinguished gallery of violinists continued with Franz Clement (1784-1842) to whom Beethoven dedicated his violin concerto, Joseph Bohm (1795-1876), and three generations of the extraordinary family of Hellmesbergers: Georg, Sr. (1800-73); the sons, Georg, Jr. (1830-52) and Joseph (1829-93); and the latter's sons, Joseph, r. (1855-1907) and Ferdinand, born in 1863, who became a famous cellist and played in his father's quartet from 1883 on.

Joseph Bohm became a pedagogue supreme, actually founding a new epoch in the Vienna Academy where he was appointed head of the Violin School in 1811. The Wiener Musikzeitung No. 76 from that year states: "The Association of the Friends of Music has named Joseph Bohm as professor of violin playing with the patronage or encouragement that he also take pupils under his private instruction at the rate of one florin per lesson." The imposing array of violinists that stemmed from this school formulated an influence on violin playing and teaching unapproached anywhere at the time.

Joseph Hellmesberger (son of the first Georg) proved to be a veritable protege. At the age of twenty-one he was appointed professor and director of the Conservatorium and made conductor of the Gesellschaft concerts. His other distinctions included concertmastership of the Imperial Opera, violin soloist at the court chapel and chief musical director to the Emperor. He actually dominated the musical picture in Vienna for half a century, leading the renowned Hellmesberger Quartet from 1849 to 1887. This was the first group to awaken public interest in the later quartets of Beethoven, and in spite of ever increasing competition from younger rival organizations, the Hellmesberger group maintained its high repute throughout many years of memorable existence. Joseph's son, Joseph Jr., played second violin in his father's quartet and succeeded him as leader in 1887.

Further disciples from Bohm's classes included Heinrich Wilhelm Ernst (1814-65) and Joseph Joachim (1831-1907). It was in Bohm's house that both of these stellar players were initiated into

the realm of chamber music. Later Ernst carried the gospel of the late Beethoven Quartets to London, and Joachim perpetuated their fame on the continent. Bohm himself devoted much of his time to quartet playing and his group (Bohm, Holz, Weiss and Linke) in 1821 revived the quartet concerts originally founded by Schuppanzigh in the Prater, playing in the first coffee-house of the Praterallee at eight in the morning!

The spirit of Vienna, its musical heritage, its unrivalled surroundings can best be gleaned from Bruno Walter as he writes in his memoirs: "Vienna—where Haydn, Mozart, Beethoven, Schubert and Brahms lived . . . was always identified with music itself.



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"There is laughter in the Austrian landscape of the Vienna woods. In what other city than Vienna can one gaze down an avenue from the inner city at Schotenthor and the Votivkirche out Wahringerstrasse at the romantic sight of Kahlenberg and its castle? What other locale offers the delightful strolls through woods, past streams and brooklets, up and down paths trod by immortals just outside the city limits? Where else can you find the light-hearted gaiety of the Viennese where the elegance of the $\frac{3}{4}$ measure was born to the waltz of Strauss and Lanner? In whose music other than Mozart's, Haydn's and Schubert's sparkle such beauty and rhythmic intrigue? Was it not in Austria that music first learned to smile? The fact that Haydn, Mozart, Schubert, Lanner, Johann Strauss, Bruckner and Mahler were Austrians, and that the souls of Beethoven and Brahms became deeply rooted in Vienna, shows what important and particular sense Austria may be called the

home of music. And so it is not surprising that here the art of playing the strings had its real birth . . ."

And who among us does not recall the beauties of the Vienna wonderland, the woods in adjacent Hietzing, Potzleinsdorf, Grinzing, Kahlenberg, Hutteldorf and Klosterneuberg? The autumn time comes back most poignantly to us. I remember that the keen crisp air, the tangy smell of fallen leaves and foliage somehow always stirred ambition and hopes in all our young hearts to an unconquerable pitch. Then we would stroll through the forests that covered the hills and valleys, spectacular in their vivid fall colors, and as we ascended the paths toward the castles of Kahlenberg or Klosterneuberg, or climbed the heights of Coblenz, we could glance backward and see Vienna far below, glistening in the afternoon sun, the whole vista trimmed with the winding ribbon of the Danube.

We would visit the former haunts of Beethoven, Schubert and Brahms and look with awe at the landmarks indicating, "On this spot Beethoven was known to pass during his daily strolls"—or we would wander through romantic Hutteldorf to Holdrichsmuhle where Schubert composed his "Die Schone Muhlerin"—or yet again in the city proper, in the neighborhood of the old Fourth Bezirk, stop at the tavern where Johannes Brahms drank his beer and listen to the reminiscences of the ancient waiter who had served him.

Every season had its wonders and beauties. The winter "Ausfluge" to the snowy fairyland of Semmering or Modling perched high up in the mountainous region a short train ride out of Vienna frequently intrigued groups of us. Of a Sunday morning we would meet at the Bahnhof, presenting a picturesque sight clothed in colorful jackets, sweaters and mufflers, and warm trousers and mountain boots, to withstand the frosty air of higher altitudes. Some of us even emulated the colorful Tyrolean costumes—green hats, trimmed with jaunty feather or brush, leather jackets and short breeches, long woolen stockings and hobnailed boots with a knapsack over the shoulders to complete the picture.

When the train finally chugged into the tiny mountain station of Semmering, we joyfully jumped off into a snowy fairyland of shimmering beauty, and then tramped through crusty snow by the hour or rented a toboggan sled and experienced the breathtaking slides down steep runs. Some even went off skiing. Toward evening, spent with healthy youthful exertion we would gather in the warm, musty, smoke-laden atmosphere of the village "Gasthaus" and do ravenous justice to black bread, home-made sausage and cheese washed

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own with draughts from tankards of
or long sips from mugs of steaming
t coffee. Then in the fantastically
ar night air with millions of stars
ighting our way (we seemingly could
most pluck them out of the sky they
med so close), we would tramp back
the station and catch the last train
Vienna.

Early spring in Vienna was entranc-
The famous Prater came to life,
promenades on the Ringstrasse near
Hofburg, where everyone met every-
e, were resumed enthusiastically by
opulace which had impatiently await-
winter's end. Now more than ever
rtnerstrasse, from the Opera House
the St. Stephen's Cathedral, resumed

its atmosphere of risque intrigue punc-
tuated with many a flirtatious glance
between lads and maidens, which some-
times came to nought, but more often
resulted in romantic, delightful conclu-
sions.

The sloping hillsides began to dress
in many shades of green. The little
round tables made their appearance on
the sidewalks, in the garden enclosures
and terraces of the taverns and inns.
Nature was smiling and gaily saying,
"Welcome to all!"

But the coming of spring also pre-
saged for all the Sevcik students the
closing of the academic year and the
annual trek to Pisek, where all of us
spent the summer months with the pro-

fessor in study and play. I trust that I
may not be too bold in assuming that
this and other lapses into memories and
observations will not betray the original
purpose of this book to narrate a bio-
graphical sketch of Otakar Sevcik.
Rather may I hope that an occasional
portrayal of incidents and impressions
will bring to many of my former col-
leagues vivid memories of student days
which with the passing of the years may
have been on the verge of fading from
memory. I am sure that everyone
amongst the world-wide array of hun-
dreds of violin disciples who spent
either years or even months as a mem-
ber of the Sevcik colony in Prague,
Vienna or Pisek retains and treasures
a snapshot, a program, a news clipping,
or more fortunately a whole collection
of photos which bring back reminis-
cences, faces, impressions and distant
recollections of old colleagues, scenes,
incidents and student activities. Who
is not thrilled when reminded of the
entrancing summers in quaint Pisek,
the evenings at Hotel Dvoracek, where
after a hard day's study we gathered at
the long table with the professor at the
head and his kindly, pompous friend
and ambassador of good will, the town
official Pan Weber, dozing over his
tankard of beer at the other end?

Pan Weber, through whose offices
and influence the colony was welcomed
to Pisek after the unfortunate ouster
from Prachatice in 1902, became such
an integral part of our lives during
every summer that he deserves especial
mention here. He was a fat, roly-poly
little man with a quaint toddle as he
walked—a gait probably activated by a
life-long effort to negotiate the cobble-
stone streets and sidewalks of his native
Pisek. His clothes never fitted him any-
where, and from this loose collection of
apparel (trousers, coat and waistcoat
never matched) there arose a veritable
dome of baldness accentuated by the
tiniest fringe of gray wisps of hair.
From behind thick glasses, perpetually
set low on the typical short Bohemian
nose, his dark eyes gleamed with a con-
stant sparkle. He was always friendly,
affable, at times almost childish in his
desire to please the professor's friends
and students. He went endlessly out of
his way to find rooms for all new-
comers—always according to their
means—extending a wholesome, warm
welcome to every arrival. Making hand
written copies of instructions and train
schedules for the students when week-
end excursions with the professor were
planned afforded him untold delight.
He took genuine pride and joy in writ-
ing in English, presenting the instruc-
tion sheet to each student with a flour-
ish and a bow that was indeed a classic.

His tiny, black moustache tinged with

(Continued on Page 20)

Otakar Sevcik . . .

gray always dipped into the foam of the stein of Pilsener he drank every evening when sitting with the students at Hotel Dvoracek, and having gone through the ritual of a friendly swallow or two he promptly fell asleep. This blissful repose was frequently disturbed by gaily mischievous students who in pretended emphasis of their conversations or arguments would suddenly bring their hands thunderously down on the table, evoking a pandemonium of clatter from dishes and glassware and bringing the innocent Pan Weber out of his dreams with a start. His bewildered gaze was always met by two rows of serious faces whose owners were either quietly drinking their beer or engaged in polite conversation. Soon he would doze off again, inviting a repeat performance. Even the professor himself could scarcely restrain a sly smile on these occasions. This classic comedy was good for about four shows an evening, when Pan Weber with a look of mortified disgruntlement, sometimes even actual despair, finally gave up. He would arise and depart for home, trundling off with an obsequious bow and a sad "Dobrou noc." The next morning, however, when we would meet him in the town square he was again beaming with his sweet, good natured smile and a gracious "Ma Uta!"

Those student evenings at the Hotel Dvoracek were memorable too for the recitation of a piece of doggerel that went something like this.

(mezzo voce lusingando)

Ein Japaneser mit Kontrabass

Steht auf der Strasse und spielt sich
'was:

(Crescendo molto e agitato)

Kommt die Polizei und fragt:

(fortissimo bombastico e buffamento)

WAS IST DENN DASS?

(silenzio drammatico)

(subito pianissimo, diminuendo o smorzando)

Das ist ein Japaneser mit Kontrabass.

This verse would be repeated endlessly, the only variation being in the first word to "zwei" then "drei," etc., and the corresponding answer in the last line. Depending on the mood, hilarity and stamina of the student participants, the recitation sometimes reached eighty and ninety "Japaneser," by which time the other occupants of the long dining room had long departed in dismay. The speakers of certain lines would be constantly changed by a self-appointed leader who would vary the nuances by designating groups or individuals to interpolate certain lines, causing effects that convulsed everyone.

Professor Roderich Bass, a Viennese composer who always wore a yachtman's cap, although in Pisek he could

not indulge in any seafaring enterprises beyond rowing across the river, did not escape the students' jests, for his name made an ideal last line rhyme to the verse. Whenever he appeared at the hotel during one of these sessions he was greeted with this:

WAS IST DENN DASS?

Es ist eine Serenata Von Roderich Bass!

At these student gatherings were young hopefuls from the world over. More than twenty nations were represented, not only from nearby Germany, France, Sweden, Denmark and Holland, but from Russia, Finland, England, the Americas and far distant Australia, South Africa and Java. The general talk (German was the conversational medium adopted by all) was always animated by anecdotes of the days' happenings and discussions of the concertos being studied, punctuated by much lighthearted fun making. The professor kept early hours, and when he arose from the table, generally at ten or eleven, it was a signal for the dutiful ones to hie themselves to bed, and get a good night's rest in preparation for the morrow's study. But although some made serious pretensions of leaving, even convincingly passing through the front door into the street in full view of the professor, after he had left they re-entered by a side entrance to continue a specially jolly session of student tales. I doubt greatly though that the professor was not fully aware of this deception.

Riverside-ASTA President



"Just a busy plugger" is the way C. Bruce Tomlinson, president of the Riverside Section of the California Unit of the American String Teachers Association describes himself. A record of his musical activities indicates the great extent of his involvement as a player, a teacher and an ASTA leader.

He has participated as lead cellist of the Riverside Symphony and has played in Redlands Bowl Orchestra since the organization of both groups. He has been teaching strings in the instrumental program of the Riverside city schools since 1947.

Mr. Tomlinson is a native Californian with degrees from Stanford and the College of the Pacific plus additional graduate work at Claremont College.



Pride as a father and as a string teacher is evident in the information Frank Saam of Detroit sent along with a picture of the Detroit Baby Orchestra he organized in 1936. The youthful orchestra, ages 3 to 8 years won the U. S. National contest in competition with a Chicago group, ages 8 to 15. The Saam trained orchestra had the honor of playing on the very first

Detroit TV program.

The bass player in the picture is Mr. Saam's son who substituted on the bass after only a few days of practice. The bass is a one-eighth size.

Mr. Saam's son, who won the Michigan State contest at the age of 8, playing the Mendelssohn Violin Concerto is now a member of the Philadelphia Symphony Orchestra.

LOW-DOWN ON BASS

Oftentimes the bass is not discussed when strings are a topic of consideration. With this issue we are starting a series of articles about this important string instrument. Murray Grodner, Indiana University, is the author of this column. He will welcome questions on the subject of the bass viol.

By MURRAY GRODNER

Although it is true that one can become proficient enough to play in an ensemble more quickly as a double bassist than as a violinist, violist or cellist, it is not true that the mastery of the instrument is any easier or requires less talent. It is the comparatively less demanding bass line in the orchestra that makes it possible to train a bassist more quickly for his chore in ensemble playing. On the other hand, it takes at least as much talent and work to play similar passages on one string instrument as it does on another. A bass player needs a great deal of dexterity to negotiate a Mozart symphony such as No. 35, 40 or 41. He has to cover a much greater area of the fingerboard in order to play the same passage. He must also be just as musical in order to phrase musically. Playing a proper accompaniment is perhaps demanding of more sensitivity and musical awareness as one has to adjust his line to the primary musical thought for which one must listen carefully and analytically. As we all know, it is many times the second fiddle part in a quartet which is musically the most difficult to balance.

Professionally, the bass is one of the most versatile instruments as it is called for in almost every ensemble except marching band (thank goodness!). This of course means more monetary opportunities and more opportunity for variety of musical experiences.

Although the field of chamber music is lacking in literature for the double bass as compared to the other string

instruments, there is a vast source of music in the Baroque era in which the bass can be involved. Baroque trio sonatas usually call for two treble instruments (two flutes or oboe and flute or two violins or violin and flute, etc.) plus continuo. The continuo usually consists of a bass instrument and harpsichord (or piano). The bass instrument even when designated as bassoon, cello or gamba, can most of the time be string bass. I am at present a member of such a group called the Baroque Chamber Players and our instrumentation is flute, oboe, harpsichord and double bass. Many of our audience have been delighted with the characteristics the bass brings to this music and have even expressed preference for the double bass over the other instruments generally used for this part.

So please don't assign disciplinary problems to the bass because it places them in back of the orchestra where they can't cause as much of a disturbance. Don't use double basses because they make such an impressive picture at concerts lined up as pieces of furniture forming a back drop for the orchestra. I know everyone at one time or another has admired the deep sonority present in our top flight professional orchestras which is greatly due to their fine bass sections. Use some of your top string talent in the bass section and gain a sonority for your orchestra that only a good bass section can provide. Some of your fine pianists who want to play an orchestral instrument may be a good source for finding bassists who will develop quickly.

My future articles will deal with specific problems of string bass playing and their solutions. Any questions relative to bass playing are of course very welcome. In the meantime remember that although talented string players are generally in short supply, string bassists are the rarest. This means more scholarship and professional opportunities for the talented bassist. So steer some of your talented students right and put bass fiddles under their chins.

Conference Develops Ideas on Creative String Teaching

By ELIZABETH GREEN

The first three-day summer conference session was initiated on July 5-7 at the University of Michigan. Miss Lillian Fuchs of New York, concert violist, was the guest artist. Programs included Miss Fuchs' viola recital, a concert by the Stanley Quartet (U. of M. faculty) and a program of modern music by outstanding string students of the U. of M. summer session.



Green

Many hours were devoted to discussion panels on current string problems. Panelists were: Stanley Quartet members, Gilbert Ross, Gustave Rosseels, Robert Courte, Jerome Jelinek; Clyde Thompson (string bass), Joseph Blatt (orchestra), Elizabeth Green (music education), all of the U. of M. faculty, plus Miss Fuchs, and Wayne Dunlap, conductor of the Plymouth and Saginaw Symphonies. Challenging and thought-provoking ideas were bandied about with great gusto and the highlights of the discussions are summarized below, by conference topics.

CREATIVE TEACHING: This must teach the student how to practice, how to analyze his difficulties, how to apply remedies (Rosseels); it must teach an intelligent allotment of practice time so that all necessary skills, as well as repertoire, receive intelligent attention (Jelinek). The creative teacher has the ability to "stir the student up," to instill in him the desire "to get at it," and further, such a teacher recognizes that a single recipe is not equally effective with every student—there is a need for variety in the teaching (Thompson). More emphasis should be laid on the personal satisfaction the teaching career gives as a life work, a satisfaction greater than that of the solo career (Fuchs). Creative teaching should lay more stress on solfeggio—"on knowing what note is under the finger" (Courte). Creative teaching today is recognizing the need for building a flexible technique on the instrument and a flexible attitude toward the music rather than a set of rigid habits and rigid prejudices which cannot progress (Green).

MUSICALITY: "There is a grain of musical expressiveness in everyone" (Courte). "The musical person cannot adequately express himself without adequate technique" (Rosseels). The innate talent cannot be created by teaching (Continued on Page 22)

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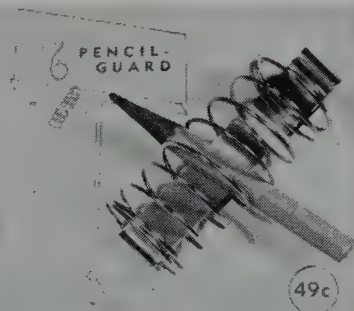
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Creative Ideas . . .

ing—such talent can only be guided, whereas the mechanics such as phrasing, dynamic expression, and so on, can be taught (Fuchs). Musicality as such can be taught within certain limits and the principle of the substitution of contrast for static playing is a very teachable thing (Thompson). Musicality and sensitiveness to music can be greatly enhanced by environmental conditioning (Jelinek). "Genius comes from love" (Courte). Successful music students seem to fall into two basic categories: those with an innate musicality which nothing can belie, and those who achieve a satisfactory result through a brilliant mind, a love for the art, and a diligent application of the mind: the first type will add, apparently quite unconsciously, new beauties to the rendition, while the second type has to be taught to do this. It would be interesting to have a study made as to which type becomes the better teacher (Green).

SEVENTEENTH AND EIGHTEENTH CENTURY MUSIC: "The first half of the eighteenth century was the 'Golden Age' of string music, a period of extemporization where the composer expected the performer to contribute, as contrasted with present-day composition where the composer allows the interpreter no freedom at all" (Ross). In music of that period the "melody must be found and set on top," and the harmony and counterpoints added thereto: it is possible to clarify these three lines on a single stringed instrument (Fuchs). (Miss Fuchs demonstrated with the Bach G major Suite: the organ point on the G string, the melody on the A string, and the counterpoint and harmonic changes on the D string.) "Setting tempo in music of this period is a personal matter. In general an extensive use of 16th notes suggests a faster tempo than if they were written as 8th notes, and the triplets of 6/8 meter presuppose a faster tempo than triplets in 4/4 signature. It is more important, in music of this period, to delineate the phrase than to quibble about the "tempo" (Fuchs). "Once you put your blood into it, the piece belongs to you" (Jelinek). Music was written "whiter" in the 17th and 18th centuries than in our day: the double whole note, equal to two of our half notes, was used; the half note equal to our quarter, and so on. For this reason it is not true that all tempos were slower in the 18th century than in the 19th and 20th centuries. Tempo is related to the factors within the music itself" (Ross).



Jascha Brodsky Mehli Mehta Max Aronoff Orlando Cole

Curtis Quartet Helps Philadelphia Teachers

The fine talents of the Curtis String Quartet are being made available to string and orchestra teachers in the Philadelphia area through a series of bi-weekly clinic sessions on string problems. The quartet is being made available without cost for this project.

Max Aronoff has often expressed in writing and in person a grave concern for the type of training offered the student string player. He contends that orchestra players should be trained for orchestra playing. Pictured are the members of the Curtis Quartet who are the instructors in project which has been arranged through the efforts of Max Aronoff of the New School of Music and James D. Shaw, Jr., president of the Pennsylvania Unit of the American String Teachers Association.

MODERN MUSIC: "In many instances, the composer seems to think that the performer is a computing machine" (Courte). ("Twenty metronome markings in thirty measures." Courte.) The approach of older musicians of today is often based on "harmonic and melodic prejudices. One should not expect a 20th century melody to be the same as in the 18th and 19th centuries" (Ross). The problems of intonation almost require that the performer be endowed with absolute pitch (Rosseels). Mr. Rosseels also questioned whether the modern composer need make the written notation quite so complicated. Mr. Jelinek brought up the question of "excessive notation," relative to a passage in 17/16, 21/32, 27/32, and its "stepping over into the prerogatives of the interpreter." "There is a big hole in the study material for building skill in the modern idiom" (Ross). Overemphasis on the use of percussive effects, pizzicato, col legno, was spoken of by Mr. Rosseels. Mr. Thompson quoted Joseph Fuchs: "Quarter tone music is

like a successful operation where the patient dies."

CIVIC ORCHESTRAS: "The lack of string players for the civic orchestras is the result of our whole lopsided approach to public school music instruction. Baton twirling is not music. The uniform is not music. Music itself is far more wonderful than either of these and its fullest flowering is in the symphony orchestra" (Green). "There are 1,202 registered adult orchestras in the U. S.—more than half of the world's registered orchestras" (Dunlap). (Mr. Dunlap told of the new headquarters and concert hall for the American Symphony Orchestra League being built by endowment in Washington, D. C.) Mr. Blatt laid emphasis on the need for inspiring young musicians to enter the orchestral field rather than the solo field.

All sessions were "open forums" with the audience participating.

A second conference along similar lines is being tentatively planned for next summer.

Cello Tips: For Violin Teachers

By ROBERT HOUSE

Head, Dept. of Music, U. of Minnesota,
Duluth; Principal Cellist, Duluth
Symphony

It happens that there are more violinists than cellists, and a corresponding difference in the number who teach in high schools and colleges. Since there are very many schools with only one string teacher it follows that a large proportion of our young cellists are being taught by violinists. Most of these teachers have, of course, studied some cello and have conscientiously worked to acquire an understanding of the unique problems of the instrument. Nevertheless, cello teachers have come to expect that pupils transferring to them from such instruction will often exhibit basic flaws in position and technique. Many pupils never reach this stage, having already succumbed to the discouragement caused by a crippled technique.

Other musical instruments, of course, are also taught by non-specialists. The former trumpet major, for example, is expected to teach all the wind and percussion instruments. But it seems apparent that the necessary teaching skills are more easily acquired, and the pupils on these band instruments can progress more independently.

So the young cellist remains the chief stepchild in school music. Our real hope lies with those violinists already giving their best to teach the cello. They possess a working knowledge of the principles of string playing, musician-ship, and teaching skill. What will help them do a better job of cello teaching?

A VISUAL CONCEPTION OF CELLO PLAYING. When young cellists do not progress satisfactorily *the usual faults in diagnosis*. That is, the original explanations may have been perfectly correct and proper warnings issued many times, yet the teacher is not fully conscious of faults occurring before his eyes; consequently, he can not correct and demonstrate sufficiently. It is necessary to develop a *visual image* of the characteristic position and movements *they differ from the violin*. We will attempt to paint such a picture.

We concede that advanced cellists exhibit much individual variation in posture, bowing mechanics, and finger technique. But it is equally true that there are characteristic cello patterns deriving from the natural adaptation

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of the human anatomy to the demands of the instrument and its literature. Especially we fear certain violinistic traits because they work up to a point and then hamper further progress.

POSTURE. First of all, cellists tend to *sit more toward the front of the chair* because the knees must be dropped low enough for easy bow clearance. (Incidentally, cellists absolutely require a chair with a high, flat seat; folding chairs are seldom satisfactory.) When the tail pin is placed on the floor a bit to the right of center, the instrument may be slanted diagonally back to the

left just enough to allow playing *without leaning one's head and torso to the right*. The tail pin length is adjusted so the top peg touches under the left ear, although it is normal in playing to incline the head under the pegs. The "school position" for the feet is left foot forward and right foot back, although this is quite unimportant; cellists commonly shift their feet as comfort dictates.

The cello is loosely cradled, or stabilized, by the knees and chest. A sharp pointed tail pin, T bar, or rubber mat

(Continued on Page 24)

Cello Tips . . .

helps provide the security needed to avoid over-gripping with the legs. Since the left side of the instrument is tilted upward, to favor bowing on the top strings, it is often necessary to adjust for playing on the C string; one temporarily pivots the instrument slightly to the left and forward for this purpose.

Playing "side saddle" should never be tolerated. Large opaque scarfs or lap cloths may be secured for girls who wear tight skirts.

Young cellists sometimes develop a pronounced habit of advancing the right shoulder and raising or pulling back the left one. This may be a symptom of (1) insufficient slanting of the instrument, (2) continually looking at the fingers, or (3) failure to straighten the right arm sufficiently when playing near the tip of the bow.

THE RIGHT ARM. The violin bow motion is essentially to and from the body, while the cello bow travels *across* it; consequently, there are several subtle differences in mechanics. The sweep of the fingers toward the bow tip is much less pronounced, and the cellist's fingers all go *over* the stick. The fingers are slightly spread. The thumb is held *obliquely* to the stick, rather than perpendicularly, although the knuckle is bent and flexible as on the violin. The stick tilts *toward* the play-

er, rather than away, because of the slope of the strings; however, this factor seems often exaggerated by teachers.

The straightforward grasp of the bow, the inward tilt, and the shorter bow length produce a flatter wrist than the violin, and one should expect somewhat less arching and depression of the wrist in drawing the bow. At the same time, the upper arm is rather more extravagant in playing near the frog, while the lower arm completes the movement to the tip. In general, it is a "swinging" rather than "pumping" action.

Some young students will be found who point the bow to the rear, having wrongly advanced the shoulder or elbow. Others may tend to drop the point too far toward the floor. They are not straightening the elbow and depressing the wrist enough; perhaps, also, their index finger does not properly control the bow. It must be remembered that the instrument leans to the left and so the bridge is not quite parallel to the floor.

THE LEFT ARM. The hand and arm are twisted up and over the violin, but the cellist's arm forms a right angle with the cello neck. The second finger is the best guide; if it is kept near the right angle (in the first four positions) the other fingers will adjust accordingly. In order to do this, the thumb must be partly on its side and *directly be-*

neath and between the first and second fingers. If the thumb is placed much further back or is held flat against the neck, one will automatically produce the "violin hand," so dangerous to future cello technique.

Neither can the thumb be safely extended too far under the neck, for unless the point of contact is near the thumbnail, the hand will become cramped. Basically the hand should be in the position to hold a ball; the knuckles should all be flexed (except in playing fifths, etc.).

Nothing is required of the wrist and arm except to fall straight away from the scene of action without arching, twisting, or depression. The proper elbow is neither high nor low, nor forward nor back; it is merely at the end of a straight arm. Accordingly, there must be some adjustment in arm elevation for each string.

BASIC TECHNIQUES. At a very early stage it becomes necessary for cellists to acquire the special technique of finger extension. It corresponds to the normal double bass position, but the student must learn to move in and out of it automatically. It is not done by simple stretching, as one adjusts the placement of fingers on the violin. When it becomes necessary to cover a major third with the hand, the cellist must learn to keep the thumb, second, third, and fourth fingers *in regular po-*

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With considerable and justifiable pride Bob Marince, director of music at Lawrence Township Public Schools, Trenton, New Jersey, submits pictures of his junior high school instrumental groups. Out of a student body of 450 he has a fully instrumented orchestra of 80 and a band of 70.

The township supports four elementary schools and a junior high school. The students attend high schools in Princeton and Trenton.

Mr. Marince's enthusiasm for the inclusion of strings in a balanced instrumental program is being felt in New Jersey. He is the organizer of the All-State Orchestra which will play before the public school educational association meetings in Atlantic City. He is editor and president of the New Jersey Unit of ASTA. Like many other progressive music educators Mr. Marince attended the Summer String Conference-Workshop at the University of Vermont this past summer.



Low Strings



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tion while reaching the index finger back a half step, lowering the arch of that finger, and bringing the elbow forward to accommodate the move. The palm of the hand may slightly sag. Above the third position this technique is abandoned in favor of the violin type stretch because of the smaller fingerboard distance and the interference of the cello itself with arm and hand.)

Even the finger extension technique does not give the cellist the hand compass of the violinist, however, so it becomes necessary to teach shifting at an earlier stage. Shifting is done on the same principles, but care must be taken to shift *from the elbow*, with a firm wrist. The thumb always defines the position.

The technique of string crossing does not differ materially from the violin, except one must remember that the *order of strings is reversed*. Thus, the same type of passage will often require reverse direction of the bow when rapid string crossing is involved (the higher string will be easier with down bow).

The cello vibrato is perhaps easier to achieve than the violin vibrato and can be taught earlier. There is much difference of opinion as to whether the finger "rolls" or "pushes" (actually, each finger takes a different combination of the two motions), but the prin-

cipal point is that the *entire forearm operates as a unit*.

If violinists keep their young cello pupils two or three years they will find it necessary to teach the thumb position. Everything above sixth position is thumb position. Be sure the thumb is placed on its side and at right angles to the strings. The thumb covers two strings and should take advantage of the natural harmonics when possible. Be sure the palm is high enough so the knuckles of the fingers need not collapse. (Short nails are a necessity.) The fingers now turn more diagonally to the fingerboard, and they cover a compass similar to the violin. However, it is seldom necessary or desirable to use the fourth finger in thumb position or, in fact, above the fourth position. Do not allow the thumb to drag back of the fingers; it is normally kept a step behind the index finger.

Partial acquaintance with thumb position may be fostered from the first or second lesson, by means of tuning in unison harmonics. It is quite easy if steel strings and tuners are used. One places his thumb lightly on the harmonic at the middle of the A string and his ring finger about one hand span below on the D string. The D string may then be tuned up or down to a unison and the same process is then repeated on the D and G, and G and C strings.

IN CONCLUSION. Outside of cellists themselves, violinists obviously possess the best qualifications to teach young cellists. But the very similarity of the instruments and their technique causes an insidious problem. The modifications characteristic to the cello may be overlooked, causing faults which greatly limit advancement on this instrument. One needs an image of the cellist in action and the power to sense any serious deviations.

In general, one should look for a more "square" approach of the hand to both bow and fingerboard. The key to this is often found in the position of the thumb on either hand. When the cello is held properly and the bow travels roughly parallel to the bridge, the proper movement of the right arm is largely achieved. Early use of the finger extension and shifting is quite necessary.

There are certainly many more problems in string teaching to discuss, such as "the cellist who teaches violin." Meanwhile, we only hope this discussion will contribute to the cause of better string teaching.



Rubioff and His Strad Continue To Tour!

Many of the younger generation are getting their first taste of violin performance through the concerts given by Rubioff and his violin. For the older folks the name Rubioff brings back the memories of many pleasant radio broadcasts and theater performances. In 1964, Rubioff continues to carry on a most strenuous series of personal appearances.

We asked Rubioff about the extent of his "grass roots" concerts. He replied, "Well, I'll tell you, we travel nine months out of the year and we work from four to five days a week. Every day, unlike the other artists, we have to do an afternoon concert and an evening concert and then we do five or six school assemblies." The concert sponsoring organizations welcome Rubioff's school appearances, he says, to "encourage the strings and music."

When asked whether he liked to play for a young audience better than an adult audience, Mr. Rubioff had this to say: "No, I wouldn't say that. People are people. It all depends. Sometimes we have to tell the children and older students their concert behavior is not

nice. One sometimes has to remind them that this is a concert and not a bedroom. Some of the younger folks have never been to a concert. They have to learn to put their hands on their laps, feet on the floor, uncross their feet, not to put their hands on their heads, etc. These things are important. We must stop to realize that we don't teach our children how to come into concerts. It is the same as instruction for going into a church." When asked if many of the young people follow TV manners, Rubioff added that, "With TV they lay down."

Mr. Rubioff is perhaps the only concertizing violinist to continue to tour so extensively. "I have been doing this for years and I would miss it very much. People encourage me." In response to a question as to whether the kind of music program he offered had some effect on his acceptance, he added, "Some of the artists are playing too much modern music. You'll see, if you notice my program." Mr. Rubioff pointed out, "If I play 'Rhapsody in Blue' the next one will be an arrangement of 'Around the World' and then I

go into 'Fiddlin' the Fiddle.' Do you know that was the first 'hot fiddle' solo written in America. Irving Berlin wrote it in 1924. Then we go into the 'Polonaise' by Chopin. I like to take piano compositions and arrange them for the violin. I get a big kick out of it. I love 'Clair de Lune' by Debussy and I don't see why people don't play it. It is all in double stops and lays wonderful on the violin. You have to write it a half tone higher." As Mr. Rubioff says, "It is a variety concert. We don't stick to one type." Included, this season, on the youth program is "Davey Crockett," in fifteen variations.

Mr. Rubioff has some ideas regarding the teaching of the violin. "Today, I have a new theory of teaching, altogether. Take the tape recorder, for instance, it would be a wonderful thing if students would take it home and the teacher could talk the lesson all over again. The minute they leave the teacher they lose it. The recording equipment should be a must." He went on to explain that he had a disk playing machine that also had provisions for

(Continued on Page 26)

Rubinfoff Tours . . .

the projection of pictures. For violin instruction, Mr. Rubinfoff says, "The picture can show the holding of the violin. If you begin a kid wrong he will play wrong. He will never be able to play correctly. It's easier to play the right way than the wrong way. The pictures show how to hold the bow, the left hand fingers curved and how to have the arm under the violin.

Mr. Rubinfoff takes great pleasure in the kind of applause that greets his playing. "I played a town the other day," he went on to explain, "and a man came up to me and gave me the most terrific compliment, he says, 'Mr. Rubinfoff, I want to tell you something. You de-frosted our audience.'"

In America, Mr. Rubinfoff claims, "We have some of the finest violinists in the world today. Take the young boy, Michael Rabin, at 24, he is one of the greatest living violinists. Isaac Stern is terrific. We have so many of them. The genius of them all, of course, is still Heifetz."

LIFE magazine is going to write a big story on Rubinfoff he has been informed. They are going to send a writer to be with him on the road for four weeks. "I am sure," Mr. Rubinfoff concluded, "that the AMERICAN STRING TEACHER will have a story before LIFE."

Washington-ASTA Publishes Bulletin

A move to organize a state unit of the American String Teachers Association for the state of Washington is reported in the Volume I, No. 1 issue of the WASHINGTON STRING NEWS. An organizing meeting was held on September 3 in Vancouver, Washington. Those initially involved in the Washington group are John Seltmann, Walter Cleland, Robert Hirtzel, Madison Vick, Jane Egan, Marvin Mutchnik, and Harvey Flansburg.

Roth Publishes "Orchestra News"

Scherl and Roth announces the publication of "Orchestra News." This is a quarterly magazine devoted to the development and encouragement of orchestras in America. The first issue of "Orchestra News," released on December 10, will be distributed at the Midwest National Band Conference and mailed to all dealers as well as orchestra directors, string instrument instructors and music supervisors who register with Scherl and Roth for the magazine.

Heinrich Roth, president of Scherl and Roth, the publishers, announces the magazine will be published four times a year. Its editor is Robert Klotman,

Ed.D., director of music education, Akron public schools, Akron, Ohio, and the managing editor is Ruth Neumann of Winnetka, Illinois.

Many prominent orchestra directors known internationally are contributing editors. The publication is educational and contains articles which are of interest and help to those connected with the playing, teaching and selling string instruments.

Write for a free copy and be placed on mailing list for subsequent issues. Send your request to "Orchestra News," Educational Department, Scherl and Roth, Inc., 1729 Superior Avenue, Cleveland 14, Ohio.



275 Attend Iowa Unit Workshop

Some 275 students and teachers from Iowa high schools attended a one-day workshop of the Iowa Unit of the American String Teachers Association Oct. 7 at the State University of Iowa.

The group assembled in an all-string orchestra for sight-reading rehearsals of new publications for string orchestra, with Paul Olefsky, conductor of the SUI Symphony Orchestra, conducting.

During the afternoon, teachers in the group attended a clinic during which Professor Olefsky discussed music for

the cello and techniques for playing the instrument. In addition, the Iowa String Quartet gave a demonstration of rehearsal techniques for a string quartet.



Dr. Edwin Gordon

Edwin Gordon, professor of music education in the SUI college of education, is president of the Iowa Unit of the American String Teachers Association.

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STRINGS IN TURKEY

By PAUL ROLLAND

The efforts of Kemal Attaturk after the first World War, to bring western culture into Turkey begins to take hold. Popular oriental music is still in the mode and the student of western music must first be weaned away from the defined, wavering pitch and quarter up tendencies of intonation. However, the Turkish people have natural talent in music, dancing and the arts, and the teachers at the conservatories of Ankara and Istanbul are successful in overcoming gradually the hindering aspects of poor equipment, lack of space and lack of musical environment and background.

My first assignment called to lecture, to help students at the State Conservatory and State Symphony at Ankara. Mr. Fuad Turkey, director of the conservatory has been my perfect host. He explained the organization and curriculum of the school. Interestingly, the curriculum was set up by Paul Hindemith in the thirties. It is an excellent combination of musical and cultural subject, since students are receiving all of their schooling in the conservatory, which is a boarding school. Students enter the conservatory at the age of twelve in music, in ballet even earlier. Entrance is based upon application and recommendation of the teaching teacher from the public schools. The children enter without any previous preparation in instrumental playing and are accepted if passing a simple ear-test at a probationary year. Those who survive the first year may remain in the school for eight more years, of which five years are spent in the elementary, three in the intermediate and two years in the diploma division. A student may be eliminated at the termination of the elementary or intermediate division, however, this is not often done. Students graduating usually at the age of 21, are sometimes sent to study abroad at state expense, provided that they excelled in their study.

The state pays for the instruction, room and board of the students, and also furnishes instruments to students. The Ankara plan sounds like a music teacher's dream, yet there are serious problems present that prevent the teachers and students from realizing fully their capabilities. There is a great shortage of rooms, and students find it difficult to locate a practice room when free from academic responsibilities. One finds students practicing in every little nook of the building, thus creating an abundant volume of typical "Conservatory sound." Also, the equipment is of poor quality, and replacements are dif-

ficult to find. Allegedly, the students have no funds to purchase or upkeep their instruments.

Typically, the Turkish string players have a warm sonorous tone and uninhibited expressive style of playing. There have been some excellent players coming from Turkey, most of them completing their studies in France or Germany. The name of Suna Kan has been mentioned as the outstanding young violinist, an attractive young



Rolland with the Ankara State Orchestra members.

lady in her early twenties a graduate of the Paris Conservatoire under Bouillon.

The most apparent shortcomings have been found in the domains of rhythmic discipline, and in an obvious lack of persistent follow-through in shaping a composition with all of its technical problems for a finished performance. It seemed that patience is not among the national virtues of the Turks.

Similar qualities were found in the performance of the Ankara State Symphony. I had the pleasure of social visits as well as an extended shop-talk session with the members of this orchestra, which is also supported by the state. Members receive reasonably good salaries throughout the year, and they are selected from the graduates of the conservatory. The string session had a certain appeal, with a warmth of tone, and the woodwinds played very well. On the negative side was the brass playing and a lack of precision in the string sections when difficult passages were played.

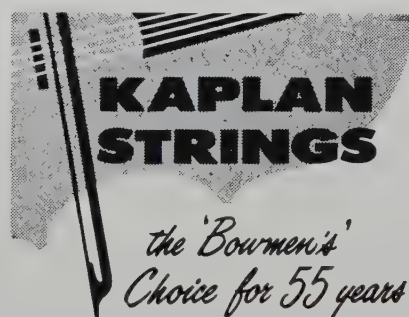
It seems that the musical future of the graduates of the State Conservatory is pretty well cut out for him. The Symphony, the State Opera, and some

of the lesser organizations absorb the graduates of the school; what's more, the students are obliged to accept the state jobs offered to them, having received free education. Should a graduate refuse to work for the state, he must repay then the expenses of his education to the state.

The string faculty at the academy consists of two violin teachers of Belgian origin, two German teachers for cello and bass, and also two Turkish teachers of the violin and cello.

Ankara is the seat of the Turkish government; it is a modern city, most of it being built after the first world war. My stay in Ankara has been most pleasant and effective thanks to the managing skill and cordiality of our cultural attache in Ankara, that highly cultured, and very nice Mr. Bunn, and the already mentioned Director Turkey. The only negative aspect of my stay was associated with sleeping in Ankara. The tourist, unaccustomed to local ways is awakened at all hours of the night by the sharp and loud whistles of the policemen who signal one another while walking their beat. This infernal cus-

(Continued on Page 28)



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Strings In Turkey . . .

tom, coupled with lack of zoning regulations, resulting in the incessant crowing of cocks in the wee hours (not to mention the internationally known serenades of cats that defy control), and all this, right next to the best hotels, does not enhance Ankara as a tourist's paradise.

ISTAMBUL

After two weeks in Ankara, I left this capital city in Asia Minor to go to the largest city in Turkey, Istanbul, at the gateway of Asia beautifully situated at the shores of the Bosphorus. This ancient city with its narrow streets, bazaars and milling humanity is indeed a picturesque tourist center.

My lectures and performances were offered at the City Conservatory, a very old delapidated building. I found some good violin talents and evidence of inspired teaching in spite of the poor physical environment. The Istanbul Conservatory is a boarding school only for boys, the girls live in their home in the city. To my amazement I found



Vanett Lawler, Executive Secretary, MENC and Paul Rolland at the International Society for Music Education, Vienna, Summer 1961.

that the string and even the wind players all practice in one big hallway that runs in the entire length of the building. The only way they can improve acoustical conditions, is to walk further away from one another. As one enters this

long hallway the sound effect is that of an orchestra warm-up before the beginning of a rehearsal; alas, this is the way the students practice regularly in lack of practice rooms. To add to this misery, the hall was unheated, and chilly in April. I hated to think of conditions during the winter. In addition to the lack of space, there was an obvious poverty in musical equipment such as instruments and music. After Istanbul, any complaint concerning lack of space or musical equipment will seem mild by comparison.

The Istanbul conservatory is city rather than state supported, and is a school of lesser means than that of Ankara's. However, the talent heard in violin was equal or better than that heard in Ankara. My hosts at Istanbul were the jovial Dr. Kirk at the USIS (U.S. Information Service) at the Embassy and the Acting Director, Mr. Yeshil (Green in English) at the conservatory. They were wonderful in arranging my program and stay in this colorful city.



Indiana-ASTA President Has Busy Schedule

Last January Betty Elmquist was surprised to learn that she had been elected president of the Indiana Unit of the American String Teachers Association. This responsibility has been added to an already busy schedule of teaching strings and orchestras in the Elkhart, Indiana, schools.

In the above picture, the members of the combined North Side junior high school orchestra are seen at the finale of their spring concert. The picture includes the $\frac{7}{8}$ Symphony and the Concert Orchestra. There are also orchestras in two other junior high schools in Elkhart.

As a unique string readiness program Miss Elmquist has started 54 fourth grade students on the ukulele in preparation for summer string classes.

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International Council Learns Role of the Resident Quartet in U. S. Culture

By ROBERT COURTE

Among all the states of the United States of America, Michigan has always contributed a great deal to the extraordinary cultural development, offering to persons who are not fortunate enough to live in the great urban centers of the East or West Coasts, the chance to enrich their artistic life.

This cultural perseverance has contributed in a most effective way to the decentralization of the industry and commerce of musical talent. I should like to explain that the American impresario is like the traveling salesman: he "sells" a chamber music ensemble or soloist to such and such a chamber music society of concert-organizing organization.

Scarcely a third of a century ago, chamber music in the U. S. was sent out from New York, like a parcel-post package, to the small cities of the Northwest.

Today, we can see that this old centralized system has disintegrated.


The universities and colleges have played the most important role in the radical changes which have taken place not only in the concert halls but also in the theatres and art exhibitions as well.

The University of Michigan, with its extraordinary musical activity, is by no means unique of its kind. Other universities of the country have also put forth every effort to develop artistic education in their own environments.

Twenty years ago a quartet in residence at a university did not exist. But today, the idea of maintaining a professional chamber music group is very popular among the leading institutions of learning. To mention only a few: the Universities of Wisconsin, Michigan, Texas, Alabama, California, Iowa, Illinois and Indiana.

What is the role of a resident quartet? The service it is expected to render to the university students and to the institution itself is, of course, of primary importance. This service of the propagation of music is continually extended into a broader field of action; especially if the group is working in a state-approved institution.

Since I have been a member of the Stanley Quartet for nearly ten years at the University of Michigan, I shall limit myself to speaking about the activities of my group which are, inci-



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dentally, similar to other groups attached to universities.

We know that in the past listening to a concert of chamber music was reserved for people of the highest social classes or for professional musicians. On the other hand; there were many people who felt that chamber music was inaccessible to them; the general level of this sort of music, they thought, was much too high, too complicated, and, in short, an art too difficult to assimilate.

So, with the aid and encouragement of the university and of the Library of Congress (Coolidge Foundation) we undertook a pioneering job. We reached all the smaller cities of Michigan, playing numerous concerts for listeners who asked nothing better than to be guided to an appreciation of the performance of a classical, romantic, impressionist or contemporary quartet.

Taking turns, we gave them a certain amount of explanations on the art of listening to music, illustrating the different timbres of our instruments, and then giving a simplified analysis of the works they would soon hear in their entirety.

After this educational work had been for the most part completed—we saw the concert halls fill with attentive listeners, imbued with that perseverance and eagerness to learn and to love. This art which they believed to be too high-brow is now approachable for them and the timidity which they showed at first has disappeared. The popularity of chamber music can only increase if the

public is given an occasion to break down the barriers which have separated it from an unequalled musical literature and, if the barrier is not broken down from the outside world, then it is up to the organized quartets themselves to do it. This is what our quartet has been doing for years.

Another important function of the Stanley Quartet (Gilbert Ross and Gustave Rosseels, violins; Robert Courte, viola; Jerome Jelinek, cello) is the presentation of new music. Recipients of the University of Michigan annual commissions have included such eminent composers as Walter Piston, Darius Milhaud, Villa-Lobos, Quincy Porter, Leon Kirchner and Elliott Carter.

Would it be so difficult for European countries to follow the example of the United States? Alongside their musical activities as a group, just as in the case of their overseas colleagues, a quartet could give lessons on their respective instruments and in chamber music. And for the students of all countries, who do not always have the good fortune for one reason or another to hear good music, whether they may be students of music, medicine, chemistry or other arts and sciences, the realization of such a project would arouse the enthusiasm of all, I am convinced.

(This is a paper delivered by Robert Courte last October during the meetings of the International Music Council organized by U.N.E.S.C.O.)

Wisconsin-ASTA Headed By Radmer



Don Radmer

Don Radmer, who heads the Wisconsin-ASTA Unit, is one of those busy persons who seem to find time to do important things. He directs the orchestra at South High School, Sheboygan, Wisconsin. After serving as the concertmaster of the Sheboygan Civic Symphony he has been honored to be chosen as its conductor.

For eight years he has been a member of the Board of Control of the Wisconsin School Music Association. He has studied conducting under Thor Johnson. For relaxation Don directs a choir — twenty-five years, no less.



Herbert and Armstrong

Mort Herbert, bass player with the Louis Armstrong Orchestra during the Africa tour, has recently returned to his law practice. When questioned about his tour, Mr. Herbert replied, "As for Africa, I can sum it up in four words: I miss my wife! But it has all been a revelation — when you've been brought up in terms of Tarzan, Jane and Cheeta, the modernity of African cities will amaze you. Leopoldville was a real surprise; cheering crowds, wonderful reception, fantastically modern city and hotel."

The American made animated bass Mort Herbert used during the tour often had to adjust to a temperature change of as much as 25 degrees in an hour.

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a String
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On
Music!*

Courtesy Peabody Conservatory of Music

Remember When?

For some violin teachers the trials of learning to play the violin have faded into the background of life's activities. William P. Pordon, String Instructor at the Wayland Junior High School, Wayland, Massachusetts was handed a composition written by a member of his fourth grade violin class brings back memories. This is what Joanne Cummings wrote:

"The night before the concert I can't get to sleep so, I make believe that I'm not going to be in it or that it isn't going to be the next day. The next day it seems like the concert will never come but, I practice anyway. When we eat supper I'm so frightened that I'll forget something or I'll be late.

"When we get to the concert I'm so shaky and afraid that I'll make a mistake especially when I'm standing in front of the crowd. The people look like creatures just staring at me.

"Back stage before we go on I'm tripping over instrument cases.

"When the concert is over it feels like I've just come out of an operation.

"But the next day I can't wait to tell my friends that I've been in a violin concert."

Three Compositions Challenge Violists

Three recently published compositions are available from American publishers to challenge the skills of the better players. A DUO by Quincy Porter for Viola and Harp (or Harpsichord) written in 1957 is available under 1960 copyright from Associated Music Publishers, Inc. The composition lasts 10 minutes and is moderate in both tempo and basic technical demands. The dedication is to Lilliam Fuchs and Laura Newell.

Carl Fisher, Inc., has a SONATA for Viola and Piano, written by Eldin Burton, available to the advanced viola concertizer. The playing time of the complete four movement work is indicated as 20 minutes plus. Metronome indications clarify the numerous tempi changes. Meter changes abound. Within a sequence of measures can be found 4/4, 9/4, 11/4, 5/4, and 8/4.

The Alan Hovhaness Concerto for Viola and String Orchestra, TALIN, is now available from the Associated Music Publishers, Inc. A reduction of the string orchestra score for the piano should stimulate public performance. The parts of the Concerto are labeled I. Chant, II. Estampie, III. Canzona. In the final movement there are lengthy passages scored *senza misura* with the orchestra or piano part in *colla parte*.



Gingold To Play in 'Tall Corn'

Josef Gingold will be the headlined artist at the annual "Tall Corn Music Conference" to be held Saturday, February 24 on the campus of the State College of Iowa, at Cedar Falls.

The day's events will include the teaching of high school string quartets, ensembles and solos. A massed string orchestra will present a concert at the end of the day's activities.

The Washington High School Orchestra from Cedar Rapids under the direction of John Duckwall will play a concert. Josef Gingold will be featured in a violin recital.

Mr. Gingold is the former concertmaster of the Detroit and Cleveland symphony orchestras and is Professor of Violin at Indiana University. Last summer and again this summer Mr. Gingold will be on the staff of the string conference at the National Music Camp.

The "Tall Corn Music Conference" will be held in the new million-dollar music building recently completed on the State College of Iowa campus. No fee will be charged for participation in the Conference.

In past years the "conference" has featured such artist players and teachers as Harold Klatz of Northwestern University and officer of the Illinois unit of the American String Teachers Association and Louis Persinger, the first ASTA String-Teacher-of-the-Year.

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**A Fitting Companion To
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String Teacher"**

(Tentative Program)

National Convention

AMERICAN

STRING TEACHERS ASSOCIATION

March 16-20, 1962

Chicago, Illinois

FRIDAY, March 16th

- 8:30 a. m.—Chairman: Betty Elmquist, Indiana-ASTA President
Illustrated Report on "String Teaching In Europe," Paul Rolland
- 3:00 p. m.—Chairman: Harry Lantz, Houston, Texas
Concert and Demonstration of the Elmwood Park (Ill.) Elementary Orchestra, Peter Metskas, Director

SATURDAY, March 17th

- 8:30 a. m.—Chairman: Edwin Gordon, Iowa-ASTA President
Music: Violin and Bass Duo, Wilson Campus School, Mankato, Minnesota
- Clinic:* "Problems of Teaching the String Bass," Murray Grodner, Indiana University
- 10:30 a. m.
Complimentary Rehearsal of the Chicago Symphony Orchestra, Walter Hendl, Conductor

SUNDAY, March 18th

- 4:00 p. m.—*Annual Business Meeting* of the American String Teachers Association, President Gerald H. Doty, Presiding.
Reception—Sylvan D. Ward, Illinois-ASTA President, in charge.
Recognition of the String Teacher-of-the-Year

MONDAY, March 19th

- 8:30 a. m.—*String Orchestra Concert*
Members of the Illinois-American String Teachers Association
- 1:30 p. m.—Chairman: Don Radmer, Wisconsin-ASTA President
Music: Harold Klatz, violist and Wanda Paul, pianist, Northwestern University
Panel Topic: "New Materials for Student String Ensembles and Orchestras"

TUESDAY, March 20th

- 8:00 p. m.—*String Quartet Concert*
Budapest String Quartet
Joseph Roisman, violin
Alexander Schneider, violin
Boris Kroyt, viola
Micha Schneider, violoncello

The ASTA meetings are held in connection with the Music Educators National Conference Convention. The general program offers many additional sessions of interest to string teachers and string educators. The convention headquarters will be at the Conrad Hilton Hotel in Chicago. Early room reservations may save embarrassment.

AMERICAN STRING TEACHERS ASSOCIATION

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1961

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| 5. String Talk 'N' Stuff! by Howard M. Van Sickel | 2.00 |
| 6. The Violin, The Technic of Relaxation and Power by Fred Rosenberg | 2.00 |

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